

"The American Stage," by Howard Kyle

DECEMBER 11, 1912

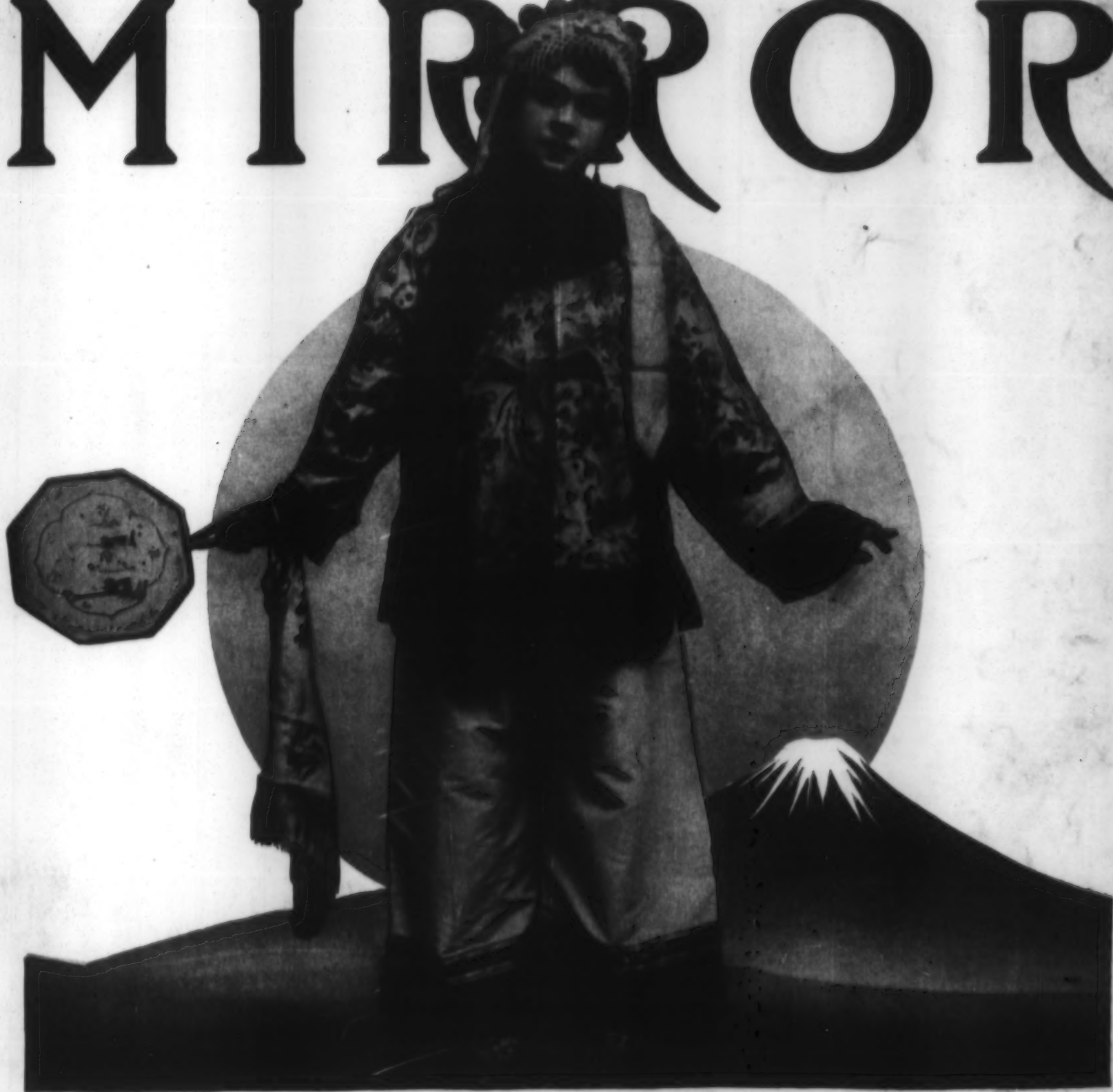
PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



ANTOINETTE WALKER

Boston's Toy Theater, by Wallace Gillpatrick



GERTRUDE HOFFMANN'S DANCE "THE GARDEN OF GIRLS" AT THE WINTER GARDEN



BELLE STARR

EDGAR KENT

MME. SIMONE
IN "THE PAPER CHASE"

DALLAS ANDERSON

PAULINE FREDERICK

EDITH CARTWRIGHT



CLIFFORD BRUCE

KATHERINE BROWNE DECKER

MINNETTE BARRETT
IN "HERE MAN"

CHRYSTAL HERNE

DE WITT C. JENNINGS

SCENES AND CHARACTERS IN THE LATEST PLAYS



THE NEW YORK DRAMATIC MIRROR

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REVIVAL OF THE FRENCH CLASSIC SPIRIT

THAT IS WHAT MADAME SIMONE DETECTS IN THE LITERATURE AND DRAMA OF THE FRANCE OF TO-DAY

NOT until I had met Madame Simone in her dressing-room immediately after a performance of *The Paper Chase*, did the wisdom of my resolution to stick to French literature and drama appear. You would have sworn you were in a dressing-room of the Comédie Française. And in spite of her perfect English, Madame Simone gave a little sigh of relief when she discovered that I both spoke and understood French. She said there were certain ideas almost impossible to express except in French. There was a suspicion of the petulant Gallic intolerance in her attitude of implying that Paris was the center of a surrounding barbaric world. To stick to French drama and literature was the only spontaneous and natural thing to do.

Madame Simone's most interesting point was her declaration of the belief that French literature and drama, after many years of wandering in the romantic wilderness, was again beginning to embody the true classical spirit, that it once more was discovering the vitality of the French tradition. This raised the question of what constituted the real French genius.

"Taine hit it off best," said Madame Simone, "when he said that the French genius was architectural. Of course this applies equally well to dramatic literature, to acting and to art as a whole. The word architectural is especially good because it implies balance and restraint, a sense of form held flexibly and intelligently and so infused with imagination, a desire for precision and clearness which does not degenerate into mere preciousness. As applied to acting it means that neither the hard, unsoftened definiteness of realistic acting nor the easy swagger and pompousness of romantic acting is desired. Like all things really French, classic acting is imaginative and eloquent yet firm, perfectly inspired and at the same time perfectly restrained. The true French tradition in literature, you know, goes back to Voltaire and not to Rousseau."

"Then Napoleon was correct," I suggested, "when he said of the spirit of Mme. de Staël's 'Germania' that it was not French, but German?"

"Most decidedly yes," replied Madame Simone. "Our tradition of writing is of worldly wise common sense, not of ecstasy. Molière's good-humored directness is more characteristic of true French drama than Victor Hugo's romantic dramas. In the beginning, the acting at the Comédie Française was classic, infused with a kind of modern realism. Not until many years had passed was there the kind of acting known as romantic. Nowadays practically all the plays produced at the Comédie are romantically acted. There are too few classic revivals."

"Yet perhaps the most significant tendency," went on Madame Simone with slow deliberation, "that I can detect among the younger generation of

playwrights in France is an unmistakable return to, I shall not say the classic form, but the classic spirit. Conditions may change but first principles endure. These playwrights are writing dramas carefully plotted and designed, with the play's basic idea patiently thought out. For example, there are all the plays of George de Ports Riche and the comedies of Courteline. You must read them."

Right here, of course, it was my duty to ask her if this revival of the classic spirit applied solely

when I think of classic, I think of Racine, or as I said before, vital form. Was it not one of your greatest American writers—Emerson, I think—who said that he would just as soon read Aristophanes in translation as in the original Greek? To my mind, that is barbaric—it shows a failure to appreciate form as an integral part of a work of art, something not merely plastered on externally, but, after a favorite modern adjective, 'organic.'

On the oldest subjects, seemingly, one hears the freshest opinions. Perhaps no word is so bandied about as the word classic, except, of course, its opposite, romantic. I recalled that every professor of Literature and Philosophy under whom I studied in college had his own particular meaning for the two words. Very often, too, in their employment of the terms they had a disconcerting trick of shifting the meaning to suit the exigencies of the discussion. Yet Madame Simone had made clear and vigorously original distinctions between the words and had kept firmly to the manner in which she had originally defined them. One became desirous of knowing more.

"Is Rodin classical?" I asked her, expecting a negative.

"To his finger-tips," responded Madame Simone, promptly. "Oh I know he is often not called so—perhaps from the point of a technical sculptor he is not. His work is shot through and through with dramatic instinct—and perhaps that again is bad from the technical point of view. He confesses it his ambition to express in marble arrested motion, not graceful pose. But I speak not so much of his 'effects' as his spirit of work."

I looked frankly puzzled, and she smiled.

"Let me explain," she said. "You have of course read 'Marie Claire' over which Paris made such a fuss last year, and probably you have regarded it as romantic. To my mind, it is classical, because of its style, so like that of the meticulous Chateaubriand. Again I speak not so much of ideas or even 'effects' as the spirit of its workmanship. Like your dear American philosophy—what is it you call it, pragmatism?—classicism is not so much an ordered theory as it is a method."

"That is, the material dealt with is indifferent?" I queried.

"Precisely," said Madame Simone. "Almost everything to-day is ipso facto realistic. This is especially true of the stage, in spite of our Maeterlinck, the Irish Synge and your Mackaye. What differentiates a classical drama from a romantic drama to-day is, then, not so much the material used—that is common property—as the method of handling, the insight and selection employed. Let us always use the word classical when we wish to describe what is balanced, of clear vision, imaginative and restrained."

(Continued on page 7.)



MADAME SIMONE.

In "The Paper Chase," Management Liebler and Co.

to the French drama. Had she observed it among American playwrights?

"I really know very little about the American stage," answered Madame Simone, laughingly. "I am playing here exactly as I should play in Paris, except that I speak English, which, by the way, gives me no more difficulty. Off-hand I should say that America has, strictly speaking, no definite tradition. It is too young and cosmopolitan. New York welcomes all kinds of plays—the latest successes of London and Berlin and Paris. In so far as you have a definite tradition it goes back, I suppose, to Shakespeare. He is your 'classic.' But Shakespeare, of all writers, is romantic in his opulence, his richness, his desire to include everything. Consequently any revival of the Shakespearean spirit, would not be classic, as I understand the word. For

THE AMERICAN STAGE

ITS PEOPLE, ITS ENVIRONMENT, ITS TYRANNY AND POSSIBILITIES, VIEWED BY AN AMERICAN ACTOR

THERE needs no ghost come from the grave to tell us that a prime requisite for the best actors is a native sympathy which extends to all of God's creatures—and it is meet that the Actors' Fund of America embrace in its beneficence—as it does—our entire amusement world.

For my part I am grateful for having an acquaintance in all parts of it. Once I spent part of a Summer in the same house with a charming and accomplished family, the husband, and father, being a circus clown, as his progenitors had been for three generations.

He was a righteous man, quiet and kind, and I cherish the memory of the association.

Another time, having ended a long stock engagement in a western city, some of us lingered a fortnight in the gracious place to repay at least a few of the generous attentions the citizens had bestowed upon us.

There was a U. S. military post there, and the officers were our friends. It was a colored regiment, and I conceived the idea of getting up a cake-walk to benefit a local charity. During the perplexities I suffered in trying to diversify the programme, the champion cake-walker, a colored sergeant, told me a "new coon had come to town who was a pugilist, a foot racer, a buck and wing dancer, a monologist and a singer." This compendium of vaudeville was brought to see me and I asked him his terms. (Grinning good humoredly and shuffling a few steps he replied:

"Well, boss, yu jes' gimme a coupla dollas and I'll please the peepul."

The sum was promised and he was a "sure 'nough" hit.

And many performers will ask what else is there to it?

The general reader does not forget his Thackeray and how young Pendennis fell in love with gifted Miss Fotheringay, so compelling on the stage, guided by the coaching of old Bows, but who alas! proved in her private capacity unable to read or write. It is hoped no professional priggishness prompts my reference to the words of Edwin Booth, recorded at what he himself described as the "supreme moment" of his life.

"Frequent intercourse with gentlemen of other arts and professions, who love the stage and appreciate the value of the drama as an aid to intellectual culture, must inspire the humblest player with a reverence for his vocation as one among the first of 'fine arts'—which too many regard as merely a means to the gratification of vanity and selfishness."

If the American actor were to think aloud (though soliloquies are out of fashion in the drama) he would be heard to say that the example of modern Big Business has been a blight on his calling. Most of the managers seldom do what they ought to do, stopping at what they are compelled to do.

Recently in one corner of a New York grill room a playwright, a painter and an actor lingered over their coffee. The first two had been berating the producers and dealers with whom they had to trade till they were dangerously close to sheer sordidness, when the actor musingly recited:

Oh, good old man; how well in thee appears
The constant service of the antique world,
Where service sweat for duty, not for meed!

The painter laughed and said: "Why don't you kick? Are you afraid you may quarrel with your bread and butter? We have it hard enough, the Lord knows, but you fellows have it worse, for the dealers don't come into our studios and tell us how to paint."

Here the playwright cut in. "Well, everybody around a theater these days," said he, "thinks himself qualified to re-write your play. It it succeeds they say, 'We did it' and if it fails they say, 'You did it.'"

"That's so," confirmed the actor; "and, do you know, I am expected to conceive a character through another man's eyes even though I lack confidence in his mind. To-day the actor must bet on another man's game and all ties, if there be any, pay the dealer. So far this season I have rehearsed twelve weeks and actually played eleven nights. I appeared in two plays not of my choosing and did entirely as I was told. Hereafter I shall ask to read a play before I risk myself with it, or I'll be assured, at least, a salary period equal to that spent without pay, in rehearsing."

"Is it not this unequal game that makes you fellows demand a salary amounting really to a gambler's stake?" asked the gentleman of the brush.

"Yes," was the response; "let them go back to assured seasons of thirty or forty weeks and all will be different. Salaries will then resume rational proportions. But the actor not having to worry about how he should live from month to month, would have the resolute leisure to improve his mind, and that might be awkward for many of his employers."

"My boy," the playwright observed, "baseball is a much better business than yours; and judging by the salary standard, the baseball player out-classes you on the stage."

"But we are not discussing museums now and freaks," was the quick retort; "though admitting your analogy, the majority of students are convinced that Connie Mack's way of directing performances on the field is better than John McGraw's. The one casts his players carefully and leaves something to their own inspiration, while the other insists that in so far as possible no play shall be initiated except as he permits."

In all the great disorder of exhibitions, museums in action, picture shows and cabarets—like an enlarged Coney Island Bowery—the American actor has a difficult task to maintain his legitimacy. He reflects that Bronson Howard used to frankly confess that he had learned what he knew of stage directing by watching good actors vitalize his plays. He had always known that the finest dramatic presentation can only be attained with perfect co-operation, no matter what grasping individual may take unto himself the glory due all. Two years before his death, Bronson Howard, to quote the founder of the American Dramatists' Club again, said to the public: "We are approaching the climax in the battle for the national drama and perverse playwrights are eager to obscure past achievements by adopting a totally foreign and strange structure."

The American actor has pride in the true nationalism of The Banker's Daughter, Shenandoah and Aris-

a start on the American stage, went to London five years before and acquired the accent that had won for him an open sesame to the great New York temple of snobocracy.

Mrs. Frances Hodson Burnett, herself from England, once remarked: "New York can't be English, and it won't be American."

In the struggle for huge material prizes we are prone to lose sight of grace and charm, and every man and woman who acts on our stage, and would maintain anything like a standard of taste, should unite in holding the thought for things as they ought to be.

He is a poor soul, indeed, who stands by and sees violence done to the calling by which he lives, simply because the system has enabled him alone to thrive.

Good acting in plays that have failed to make money is not wasted. How many beautiful characterizations are vividly in our memories from plays that were short lived. Sometimes it would seem that an artist's only true success is in the hearts of his colleagues. The other day I saw this passage in Alphonse Daudet's "Memories of a Man of Letters":

"And is it not a glorious triumph, a proof of marvellous creative power, that an unsuccessful drama like Nany, which was played hardly half a score of times, should remain forever present to the eyes and minds of those who saw it, because Madame Arnould-Plessy acted the principal part?"

HOWARD KYLE

ONE OF SHAKESPEARE'S PALL-BEARERS.

Came to America and is Buried in the Masonic Graveyard at Fredericksburg, Va.

In the old Masonic graveyard at Fredericksburg, Va., an admirer of Julia Marlowe lately made an astonishing discovery. This friend found that there was buried there Edward Heldon, who was one of Shakespeare's pall-bearers. The following is the inscription on the grave stone:

Here lies the body of

Edward Heldon,

Practitioner in Physics and Chirurgery. Born in Bedfordshire, England, in the year of our Lord 1542. Was a contemporary with and one of the pall-bearers of William Shakespeare, of the Avon. After a brief illness his spirit ascended in the year of our Lord 1618—aged 76.

This grave stone was discovered lying flat on the ground under a tangle of weeds and creepers, with the upper corner clipped off and the old English letters dim but traceable. Miss Marlowe's friend discovered in the Fredericksburg Gazette, published in 1784, a tribute to Edward Heldon. One of the verses runs as follows:

For in the churchyard at Fredericksburg

Juliet seemed to love,

Hamlet mused, and old Lear fell,

Beatrice laughed, and Ariel

Gleamed through the skies above—

As here, beneath this stone,

Lay in his narrow hall,

He who before had borne the pall

At mighty Shakespeare's funeral.

Miss Marlowe is so interested in this find that it is her purpose to supply a necessary fence or other protection for this rare old grave stone.

A COPPER-COLORED ICARUSO.

Carlisle Kawbawgam, Full-Blooded Chippewa, Acclaimed by Berlin and Vienna Critics.

Carlisle Kawbawgam, a full-blooded Chippewa Indian, son and heir to his father, the late chief of the tribe, is facing a career very different from that of his forbears, and instead of a life in a tepee, blanketed and moccasined, the young red chief will know all the delights of adulation and hero worship by the elect of civilization.

The critics of the two Imperial cities, and great music centers of Europe, Berlin and Vienna, are most enthusiastic over the young man's wonderful voice and he is hailed by them as the rising star on the operatic horizon.

The Indian is a magnificent specimen of young manhood, stands full six feet, is twenty-six years old and possesses a tenor voice of rich and superior quality. He is now in vaudeville, but at the end of his engagement will devote himself to the study of operatic roles exclusively.

Before entering upon his stage career he practised medicine in Washington, D. C. He is a graduate of Carlisle University and adopted the name of his Alma Mater for his Christian name. Once, while attached to a South American legation in Washington, he met, and fell in love with, a Chilean beauty of Astec ancestry, whom he made his wife, and who is now with him in Europe. Mentally, Kawbawgam is also well equipped for an operatic career, being highly cultured, and of fine mental calibre.



Photo by Apedo.

MISS EDITH LYLE,

Formerly Leading Woman with "The Country Boy," and Last Season with Wilton Lackaye.

ocracy, and he has noted with great satisfaction the potency of The Lion and the Mouse, and The Man of the Hour, American plays that showed "the very age and body of the time his form and pressure."

"But," he queries, "what shall we do?" He feels the spirit of America's mountains and lakes, her woods and prairies within him and he believes that out of it can come the truth and beauty of a native, distinctive art.

He hears an eminently successful painter at the age of sixty declare himself thoroughly convinced that portraits of American subjects should be painted by American painters, and he hears an American sculptor ask, "What characteristics in art does America lack, the possession of which would place her on a par with other nations?" And he hears him answer: "She is not sincere. She is not expressing her better self. She is compromising with what pretends to be, rather than what is, real and beautiful; and of course, I am not talking about paint or marble—I mean expression and art!"

The American actor has always given the welcoming hand to foreign members of his profession coming to this country. And he has seen one alien after another become better actors in the schooling of the American stage. James Russell Lowell held that the best English was spoken in Cambridge, Mass., and in a scathing arraignment of our system of "Industry for Profit" and its attendant vulgarities that I have just read, the world-traveled author declares it to be his belief that the most charming English is spoken in Kentucky.

Yet at the late New Theater, when I congratulated one of my British friends upon his excellent personation of an Ohio clerk, he confided to me that he was a Minneapolis boy who, failing in his ambition to get

BOSTON'S TOY THEATER

WHAT IT STANDS FOR AND WHAT IT HAS ACCOMPLISHED

TAKE a long drawing-room with plain grey walls, put in an inclined floor and a hundred and odd theater-chairs, construct a stage at one end, curtain it with plain velvet of old rose, hang at either side of the arch an immense basket of roses—and you have Boston's Toy Theater. A charming name, by the way, tacitly disclaiming any intention of taking itself too seriously! And thus the spectator, armed, goes to this miniature temple of the drama, in cordial if not tolerant mood—the actors are amateurs, you know—and is amazed and captivated by the distinction of the offerings, the brilliancy of the acting and the beautiful stage-sets, artistically contrived to the slightest detail.

The writer was lucky enough to witness the presentation of the second bill at the Toy Theater, during its first season, which was that of 1911-12, and has since included it among those nights in the theater which somehow manage to imprint themselves indelibly in the memory. This seems remarkable, considering how comparatively few such indelible imprints are.

First on the bill was *The Wings*, by Josephine Peabody Marks. The curtain revealed a monk's cave by some northern sea, with a background of cold green sky and water, and flocks of snow-white seabirds flying against the storm—you heard the wind and the flutter of wings. The priest—he had fled the court where the loves of the king and his mistress were a scandal—did homage in this bleak cavern to the image of the Holy Mother—for him the incarnation of all that in woman is good and beneficent—and despised the beautiful wanton at court, and prayed to the Holy Mother to vouchsafe him a sign.

In answer to his prayer, a young creature, beautiful and tender of face and voice as he conceives the Madonna, stands before him; and while he bails her he yet mistakes the sign, thinking her the Virgin. When she fearfully yet hopefully tells him that she is only the unhappy plaything of the King, come to him, the holy physician, for healing and consolation, in his frenzied egotism he anathematizes her and shatters the image of the Madonna into fragments—for you see the Madonna had not sent him what he had asked for.

But the penitent, not to be gainsaid, pours out her story—not so very different from that of millions of others. Betrayed by her elders into the hands of a lover who would not make her his wife, she had come to love him, and now only desired to shield him from the consequences of his own folly. As her forgetfulness of self, her sacrificial abnegation are made clear, the brain of the priest reels with the access of revelation. Perhaps, after all, this is the sign! The King enters, to lead back to bondage his recreant love; but she clasps his feet and cries, "I am harming you! put me away!" But as the King, loving her, yet in doubt, raises her and looks to the priest, his amazed ears are greeted with the solemn admonition: "Do not put her away! Make her your wife and your Queen!"

The second play was a charming comedy of Hedberg's, translated by Gerda Andrén and Jane Gale, and entitled *Between Engagements*. It had the grace and lightness, the delicacy of Dresden figurines, and was enacted by two charming young people in the principal roles, whose English was enhanced in value, for the playlet, by an undeniable Norse accent, which somehow lent the right psychology—at least from the standpoint of an English-speaking audience.

The third and last piece was the elaborate medieval romance, *Sire de Malétroit's Door*, from Stevenson's story, in which a noted actor of Boston played the hero—he being the only professional assisting in the evening's entertainment. This vivid, exciting little episode, with many thrills and surprises, ended a programme of diversified yet happily contrasted pieces. A nice judgment for relative values and contrasts was shown in the several groups of plays, which were as follows:

FIRST BILL.

Two Out of Time Oliver Herford
In His House George Middleton
Press Cuttings G. B. Shaw

SECOND BILL.

The Wings Josephine Peabody Marks
Between Engagements Frank Hedberg
Tr. by Gerda Andrén and Jane Gale.
Sire de Malétroit's Door from Stevenson's Story

THIRD BILL.

The Cuckoo Jeannette Marks
The Caprice Alfred de Musset
Tr. by Amy Lowell.

FOURTH BILL.

Po' Marse Gorge William H. Sayward, Jr.
Fealty Ernest B. Starr
Miss Jordan does dances.
Miss Civilization Richard Harding Davis

FIFTH BILL.

The Locked Door, pantomime Mrs. F. H. Briggs
Son Average L'Ecron Brise, in French .. Henri Bordeaux

SIXTH BILL.

The Right to Happiness, play in three acts... Sudermann
Tr. by Horace B. Stanton.

SEVENTH BILL.

Fritschen Sudermann
Tr. by Katherine Searle.
How He Lied to Her Husband G. B. Shaw
The Confession Dennis J. Shea

EIGHTH BILL.

The Silent System A. Dreyfuss
Tr. by Brander Matthews.
The Child in the House Homer H. Howard
The Literary Sense Arthur Schnitzler
Tr. by Charles Genung.

The Toy Theater's announcement for the present season, which opened Nov. 26, is both brief and impressive:

The little Theater at 16 Lime Street, Boston, between River and Brimmer streets, has been altered and improved; the exit has been bettered, more ventilation provided, the proscenium arch raised, and a tea room arranged for on the second floor.

The season will consist of eight programmes at three-week intervals.

The plan is to give four long plays and four bills of one-act plays—native plays never before produced and foreign plays never before produced in America.

The aim of the Toy Theater is to produce simply and with artistic seriousness plays of a more limited appeal than are usually risked by professional managers and plays suited only to a small and intimate auditorium.

The subscribers of the first season who generously gave their support to an untried venture and the actors who entered so splendidly into the serious ideal of the work have kindly aided with their criticisms and suggestions, and the work of this second season should show a gain over last year.

Most of the actors will take part again, and other experienced amateurs will make their first appearance at the Toy Theater.

Among the early productions will be *The Mirror*, by Katherine Metcalf Roof; *Victoria*, by Laura Wynne; *Maria Rosa*, by Angel Guimerà, translated from the Spanish by Wallace Gillpatrick and Guido Marburg; *Ensign Kalnighly*, by A. E. W. Mason, and a one-act play by August Strindberg.

Students' Night, for students of the technique of the drama, will fall this year on Saturday evenings. Actors' Night, for actors of the Toy Theater, will be Monday evenings. Regular subscription nights will be Tuesday and Thursday evenings, with a subscription matinee on Thursday afternoons.

The performances will begin at half-past two o'clock in the afternoon and half-past eight o'clock in the evening.

The price of the subscription for eight performances, either on Tuesday evenings, Nov. 26; Dec. 17; Jan. 7, 28; Feb. 18; March 11; April 1 and 22, or on Thursday afternoons or evenings, Nov. 1, 28; Dec. 19; Jan. 9, 30; March 13; April 13 and 24, will be \$20.



Photo by White.

ANNE MEREDITH AND FRANK K. COOPER IN
"THE INDISCRETION OF TRUTH."

The staff of the Toy Theater is as follows: Manager, Mrs. Lyman Whitman Gale; assistant manager, Homer H. Howard; stage director, Livingston Platt; acting director, William C. Willson; play committee, Mrs. George H. Flebbe, chairman, Mrs. Charles Bruen Perkins, Dr. Allen Rowe; managers' council, Howard C. Alley, Lorin Deland, Horace B. Stanton, and the officers.

At the end of the first season, a note was sent to each subscriber, asking criticisms and suggestions for the next season. The writer of this article, being favored with such a note, after long and intent deliberation, finally was constrained, not to criticize or suggest, but to ask one absorbing question. He accordingly sought the manager, Mrs. Gale, whose marked achievement in founding, managing and lifting into a distinguished success the efforts of the Toy Theater is apparently the achievement of genius. The question, in effect, was this:

"Does it follow, from the intelligent, satisfying, and frequently remarkable acting of the sixty and odd amateurs who have played at the Toy Theater the past season, that, granted a number of experienced amateurs, with intelligent understanding of a play, united to a certain amount of confidence that they can, individually, enact the various characters in the play—such admirable performances as those of the Toy Theater would result?"

Mrs. Gale's answer, in effect, was this:

"I think a very fair performance would naturally result—in a small theater, like the Toy. It would not result in a large theater, for there the actors would require a control of voice and of movement which few amateurs possess. Our actors have also been aided by the atmospheric sets arranged by Mr. Platt, and by the care given to each production, amounting to professional thoroughness. A skilled acting manager is, of course, indispensable. Then, too, the sympathetic and careful attention of a special audience—its at-oneness, so to speak, is an immeasurable support and inspiration."

That the sympathetic response of an audience is not only a help but an imperative demand for the best endeavor of the actor, is gradually being recognized by all managers. That the actors long for it is shown by the interest several stars have manifested in the Toy Theater, expressing the wish to play amid its idyllic surroundings.

WALLACE GILLPATRICK.

CALL FOR HELP.

Urgent Appeal to the Profession in Behalf of Actors' Fund.

The Actors' Fund needs your help!

Some day you may need the help of the Fund!

Are you a member? If not, now is the time to send in your application.

With the approach of Thanksgiving Day, the fiscal year of the Actors' Fund of America is drawing to a close. Annual dues are now payable, and interest in the welfare and progress of this great charity is naturally more keen than at any other time of the year.

Because of the Fund, assistance for the ill and destitute, the aged and infirm member of the theatrical profession is no longer sought with humiliation from the outsider. The Fund cares for all without discrimination, the obscure as well as the more prominent, the need alone being considered. During the thirty years of its existence it has disbursed more than a million dollars in charity.

Every member of our great profession owes it as a duty to seek membership in the Fund, either by the payment of the annual dues or by becoming a life member. The prosperity of to-day does not preclude the possibility of an application for aid in the future. Why not, then, become a living part of this great beneficence? A request from any reputable member of the theatrical profession to the assistant secretary at its headquarters in the Gaiety Theater Building, Forty-sixth Street and Broadway, will bring by return mail an application blank which may be signed and returned together with \$2 if annual membership is desired, or \$50 if for life membership.

Do not put it off for a day lest it pass from your mind. Join the Fund now.

ELSIE DE WOLFE FEEDS HUNGRY.

Four hundred hungry mouths were cheered with a good spread at the Bowery Mission at the behest of Elsie de Wolfe, Sunday, Nov. 24, in this city. Reading how Frederick Townsend Martin had delighted the hungry there with a good dinner the week preceding, Miss de Wolfe decided that it was not too soon to emulate this philanthropic example, and instructed Mr. Martin to repeat the "function" at her expense. The event was also the thirty-third anniversary of the Mission. Miss de Wolfe is now a designer of homes for the wealthy.



"HINDLE WAKES."

A play in four acts, by Stanley Houghton. Produced by the Messrs. Shubert by arrangement with Wm. A. Brady, Ltd., Maxine Elliott Theater Dec. 9.

Mrs. Hawthorn Alice O'Dea
Christopher Hawthorn James C. Taylor
Fanny Hawthorn Emelle Polini
Mrs. Jeffcote Alice Chapin
Nathaniel Jeffcote Herbert Lomas
Ada Kathleen MacPherson
Alan Jeffcote Roland Young
Sir Anthony Farrar Charles F. Lloyd
Beatrice Farrar Dulcie Conry

Whatever fascination this play exercises is due to the efficient character studies with which the action is interwoven. It excited attention in London, and it was followed with considerable interest on its opening night in New York. The best that can be said for it as a dramatic offering is that it narrates a conventional story in an unconventional way through the medium of types of character which have not yet lost their freshness and individuality.

It is not precisely a unique play, for it lacks inspiration and the positive genius of abandonment; but it works out its destiny through a chain of episodes which are handled with unerring logic, and it goes to considerable lengths in tapping the primitive sources of human nature.

In Nathaniel Jeffcote it presents a forceful study of sturdy character, in which vigorous contradictions are admirably blended into a clear, harmonious composite—a figure of vital attributes, violent and gentle at the same time, set in the midst of events of middle-class life which thematically as well as atmospherically suggest touches of Balzac.

Alan Jeffcote, the son of Nathaniel, a rich provincial cotton mill owner, has passed two days and nights out of town with Fanny Hawthorn. Her father and the elder Jeffcote have been friends, but Hawthorn has fallen behind in the race, and Fanny is nothing but an operative in Jeffcote's mill.

Young Jeffcote is about to enter into a desirable marriage with Beatrice, the daughter of Sir Anthony Farrar, when the adventure in which Alan and Fanny have engaged is accidentally betrayed, and Fanny's father sorrowfully reveals the secret to the factory owner. The elder Jeffcote is stern and forbidding in his manner, but he is consummately just; and though his heart is set on his son's marriage with Beatrice, and his wife opposes his determination, he decides to see justice done to Fanny, and orders his son to marry the victim of his amorous adventure.

Alan loves Beatrice, but in an interview with the latter the girl bids him to marry Fanny. The latter with her parents is summoned, and the details of the marriage are decided, when Fanny, who has not been consulted, and who has maintained a stubborn reticence up to this time, asserts herself by declining to marry Alan under the circumstances, and repudiates the whole bargain.

The situation is handled without mawkish sentiment. Fanny's position is the result of a wholesome sense of self-respect, imposed upon strong elemental traits of character.

In his self-assertion the author brings out the growth of sex emancipation among the classes. Fanny no longer treats her error as an unpardonable sin, but as a matter about which there may be two opinions.

Thus rejected by Fanny, the young man turns to leave the house to follow the instinct of love, which assures him that Beatrice will be persuaded to reconsider her determination.

Thus the play ends on an interrogation point; but though the motivation here and there has shown a tendency to develop into tedious details, we are conscious of having witnessed a drama out of the ordinary in point of impressive truth and sincerity, illuminated by some bright sallies of dialogue and buttressed with three distinctly individual characters.

The acting in the main is good, especially in the portrayal of the elder Jeffcote by Herbert Lomas, of Fanny by Emelle Polini, and of Mrs. Hawthorn by Alice O'Dea. The entire company is English.

THE FIRST NIGHTER



The title has no bearing on the play that indicates the locality.

ADELINE GENÉE.

Adeline Genée, Assisted by M. Violin, Corps De Ballet and Symphony Orchestra. C. J. M. Glaser, Conductor. Management of R. E. Johnston. Pantomime, Individual Dances and Opera Selection. Produced at the Metropolitan Opera House, Tuesday Afternoon, Dec. 3, 1912. Cast For "La Camargo."

Madame Laroche Julia Seale
Toinette Mlle. Schmoia
Felicie Mlle. Peters
Mlle. Camargo Adeline Genée
Louis XV. Eric Sterling
Sergeant Chabot M. Hands
Gaston Laroche M. Violin

Cast For "Robert Le Diable":

Heiema Adeline Genée
Bertram Henry Miller
Robert M. Violin

No youngster afflicted with what nowadays is a recognized curse, "the artistic temperament," can learn a better lesson in one or two of the underlying principles of all really great art than by watching Adeline Genée dance and then by reading the story of her life. So singularly spontaneous and beautiful, so evanescent and seemingly of the moment is every motion that one feels her dances to be playful *jeux d'esprit*, careless and merry outpourings of a volatile spirit flowing naturally and easily into the light and airy motions of the dance. All is ease and delicate softness; there is not a trace of effort or of difficulty. Her dances seem to be just the inevitable revelation of her personal charm.

Now it is good for anyone to read of what underlies all this—the years of hard, discouraging practice, the almost ascetic rigor of physical training, the simplicity and abstinence of her personal life, the sacrifice of pleasure and enjoyment for practice and mastering of technique, the thousands of hours spent in the dark, cold morning theater just to perfect a few steps which only a connoisseur will appreciate. Adeline Genée perfectly exemplifies the dictum of Ruskin that the great artist will submit to much pain and hardship in order to give many pleasure and inspiration. With her, everything has been subordinated to discipline and hard work, and again discipline and hard work.

But her reward has come in her sense of sureness and grasp. The discipline and hard work have not been just for their own sake, but for a definite end—the mastery of a difficult and intricate technique. I have said that her dances seem to be the inevitable revelation of her personal charm. That is because she has assimilated and risen above her means of expression. We do not have to pay attention to them—we are sure that every step, every gesture, every movement of her limbs will be correct. Our attention is not distracted by details; Genée has blended and fused them into an organic whole. Santayana might call it a synthetic intuition or a text-book on art, unity of impression. Names do not matter, the experience is there for the spectator with insight and imagination.

It was pleasant to see Genée in a programme that allowed her so much free play. La Camargo was practically pantomime. The selection from Robert Le Diable had much of the pantomimic. One could observe clearly the qualities that differentiate Genée from other dancers—her clean, Northern coldness, her elfin, merry lightheartedness, one might almost say her spirituality. For in Genée there is little of the earth; little, indeed, of fire. The old Greeks would have said she was composed of only two of the four elements—sparkling water and the free air.

"HAMLET."

Tragedy in Five Acts by William Shakespeare. Produced by John E. Kellard at the Garden Theater.

It is a sincere and intelligent production of Hamlet which John E. Kellard is giving at the Garden Theater to houses which are discouragingly small. Very few of the regular critics of the daily newspapers condescended to go see the performance, much to their loss of real enjoyment, it seems to me. For with the exception of Margaret Campbell, who is handicapped for her part of Ophelia by a defect of speech, the parts are unusually well cast. The costuming is excellent, the stage settings, while conventional, are dignified and solid, and the action is pleasantly flowing and not split into unconnected bits through long waits. In brief, it is an interesting and able production.

Mr. Kellard gives a clear and consistent interpretation of Hamlet. It is the fruit of evident study. For example, in the scene with Polonius where we first see Hamlet apparently mad, Mr. Kellard plays the part almost in a key of low comedy. He is just "fooling" the old man, while we in the audience are "in" on the secret that this seeming craziness is merely put on. In Shakespeare's time, this scene was probably an opportunity for cheap buffoonery—"to split the ear of the groundlings." It never was conceived in anything else but the comic spirit. The Hamlet of Mr. Kellard was no moody, introspective coward. He was a thoughtful and philosophic man of action, slow in doing anything precisely because he was thoughtful and philosophic. A great deal of nonsense has been written about Hamlet's giving a play before believing the ghost—but to Elizabethans this would have seemed the most natural thing in the world. To them, all ghosts were under suspicion and were not to be believed too readily. Mr. Kellard seemed to have grasped this idea intelligently and he played the part in accordance with it.

The Horatio of Harvey Braban was skilful; the Queen Gertrude of Amelia Gardner exceptionally moving and eloquent. In fact, hardly a line of the play was slurred or spoiled by incompetence. One would spend a much more profitable evening at the Garden than at the average Broadway musical production.

"THE ROAD TO ARCADY."

A Comedy in Four Acts by Edith Sessions Tupper. Produced by Sidney Rosenfeld under the Auspices of the National Federation of Theater Clubs. Berkeley Theater, Nov. 25, 1912.

Oliver Gerard Frank Weston
Robert Gerard Albert Latscha
Benson Churchill Wilson Hummel
John Hamilton Franklin Ritchie
The Rev. William Burnham L. Blanden
Henry Charles Ellis
Sarah Gerard Helen Tracy
Antoinette Gerard Lily Cahill
Sue Dennison Hilda Keenan
Mary Hamilton Ida Waterman
Lisette Leona Ball

This is a very pretty play, made very human by the good acting of Lily Cahill in the leading role. In truth, the sympathetic portrayal of the part of Antoinette, or "Tony," as she is affectionately called by her loveable brother Robert, had much to do with making the play a go during its ten or twelve performances at the Berkeley. In addition, two or three impersonations were distinguished for their vigor and freshness—particularly the polished suavity of the superannuated beau, Benson Churchill, by Wilson Hummel, and the smart, sincerely boyish brusquerie of the brother of the heroine, Robert Gerard, by Albert Latscha. The former is a graphic character actor, the latter a highly clever juvenile.

The material of which the play is composed is hardly novel, but its simplicity in the recital of a young girl's dream of the Arcady of love, her yearning for her ideal and silent resignation to a loveless marriage, until the ingenuity of her enterprising brother batters down the "doors of brass" which threaten to shut her in her lonely rose-garden, is prettily poetic.

Tony has seen her ideal at a Harvard class dance, and has danced with him. Two years' later he enters her life again by accident, and their hearts go out mutually one to the other. But her ambitious mother plans to marry her to Churchill, who is a millionaire, and in order to eliminate John Hamilton, the man she loves, makes the girl consent to a loveless marriage, on the pretext that Churchill's money in the family is necessary to save her father from arrest as an embezzler. On the eve of marriage, the brother discovers the lie and takes her to the house of Hamilton's mother, a dear old Quakeress, where she and the young man—a rising architect—are unceremoniously made man and wife.

This story is nicely embellished by the author with little intimate touches and one or two rather dramatic incidents, as where Hamilton, not knowing for whom intended, is made to submit the plans of the gilded palace Churchill is dedicating to his future wife, to Tony, and is made by the girl to believe that sordid motives have prompted her to become Churchill's wife. But much of the charm which is inherent in the performance was due to the delicately expressed sincerity in the acting of Miss Cahill—a young actress well worth watching—well supported as she was by Franklin Ritchie as the lover, of John Weston and Helen Tracy as the mother and father, of Miss Keenan (a daughter of Frank Keenan) in the comedy role of Tony's chum, and the other players named.

"THE INDISCRETION OF TRUTH."

Comedy-Drama in Four Acts by J. Hartley Manners; Founded on Wilkie Collins's Novel, "Man and Wife"; Harris Theater, Dec. 2; S. H. Wallach Company, Inc., Producers.

Sir George Stirling, Bart. Frank Kemble Cooper
 Bruce Darrell Walter Hampden
 Captain William Greville Henry Mortimer
 Ben Keltvelt Dan Collier
 Henry Marston Alexander Frank
 Donald Tweedle Richard Purdon
 Thomas William Eville
 Lady Stirling Nina Herbert
 Kate Stirling Violet Kemble Cooper
 Truth Coleridge Anne Meredith
 Mrs. Radnor Muriel Starr
 Mrs. Darrell Mrs. Thomas Whiffen

If managers have any sneaking suspicion that sentimental melodrama is coming back into fashion, the speedy failure of *The Indiscretion of Truth* ought to effectually convince them of their error. After all, we have outgrown that kind of stuff—where the brute of a villain attempts to strangle the heroine at the end of the third act and dies in the excess of his own effort, where the fourth act is just happiness and wedding bells with childish pretense on the part of the middle-aged hero not to know for whom the amorous declarations of the young heroine are intended, where the dialogue is stilted and stiff, yet grandiloquent, where an act ends with the mighty assertion "By God! she does!" In fact, it would seem that a playwright is singularly obtuse who to-day has to go back to Wilkie Collins for inspiration.

For a story, the play depends upon the absurdities and vagueness of the old Scottish law relating to marriage. "Truth" refers to the name of the heroine, not the term used for an abstract noun—so that the title means that the young lady protagonist was for once unconventional. It cost her dear. She may be married under the Scottish law to either one of two men, both of whom she dislikes. Finally, an incriminatingly indiscreet letter makes her, under Scottish law, definitely married to the Oxford athlete who is all body and no mind. He tries to force her "to come home," but Truth's guardian protects her. With memories of the big suffrage parade fresh in my mind, this attempt to assert the old feudal property rights over a wife sounded mythological. Strong assertion of chattel claims is at least one melodramatic situation which our progress has stolen from the playwright. What a pity!

This old-fashioned, dull and unreal play was excellently acted throughout. How spontaneous the tribute to Mrs. Thomas Whiffen when she appeared for her short scene in the third act! Frank Kemble Cooper, as the middle-aged, worldly-wise guardian of Truth, played with a sureness and deft urbanity which must have tricked many of the uncritical in the audience into believing that *The Indiscretion of Truth* was a drawing-room comedy. Walter Hampden acted the impossible villain with praiseworthy restraint. And Anne Meredith, as Truth, was winsome and delightful.

It really seems too bad that so much good acting should be thrown away on a play that any manager with half an eye, it would seem, could have predicted would not last two weeks on Broadway or anywhere else.

"DAMENWAHL."

("Ladies' Choice.") Comedy in three acts by Felix Doermann; Irving Place Theater, Dec. 5; produced by Dr. M. Baumfeld.

Hans Keller Heinrich Marlow
 Berta Keller Constance von Zeckendorf
 Ludwig Fiedler Georg W. Patat
 Clara Fiedler Marie Buhrke
 Paul Keller Christian Rub
 Magda Schmoll Annie Foerster
 Feodora Stix Rose Lichtenstein
 Dr. med. Olga Felicitas Mueller Im Engel
 Majorin Hoellriegel Bertha Walden
 Jean Baptiste Ferdinand Martini
 Victor Louis Praetorius
 Alice Conzi Goetzer
 Fanny Selma Weber
 First Chauffeur Heinrich Falk
 Second Chauffeur Paul Dietz

The Irving Place Theater in presenting this comedy has the distinction of being the first to offer it to the public. Owing to an abrupt change of management in one of the Berlin playhouses, the premiere could not take place there, as intended, and Dr. Baumfeld, as a consequence, is the first to flash the footlights upon it.

It is, with *Narrenspiel*, produced earlier in the season, the most laughable comedy seen this year at the Irving Place Theater. It is ultra modern, turning on the personality of Paul Keller, a young man of twenty-one or so, whose parents are divorced. The father has married a young wife and the mother a young husband. Both couples return from their wedding trips to overwhelm their only son with every evidence of affection and interest in his welfare. One brings along a masculine girl sculptress whom he intends him to marry; the other an academic lady physician. Paul cares for neither, but is overwhelmed with attentions, and made very uncomfortable, while secretly he is trying to establish intimate ties with Magda Schmoll, who conducts an automobile establishment. One of the amusing incidents is his tete-a-

tete supper with Magda which is constantly interrupted by those interested in his health, comfort and welfare. In the end Paul's stepfather and stepmother strike a chord of mutual admiration and elope, while the same thing takes place between Paul's father and mother, and Magda arranges it so that she cuts out her two rivals and becomes Paul's wife.

Christian Rub was very amusing as Paul, and Heinrich Marlow and Marie Buhrke as his father and mother. One of the best creations was that of Jean Baptiste, Paul's cook, by Ferdinand Martini. Magda was engagingly played by Annie Foerster.

AT OTHER HOUSES.

AERIAL (NEW AMSTERDAM ANNEX).—*Le Secret de Polichinelle* was presented in French at this theater on Thursday, Friday and Saturday nights of last week with a notable cast by the *Le Cercle Dramatique de L'Alliance Française de New York*. The French classic was warmly received by the audiences which were largely composed of distinguished subscribers and boxholders.

WEST END.—Mr. William Faversham's magnificent production of Shakespeare's *Julius Caesar* was given before a large and appreciative audience at the West End, last week. Faversham as Antony, Tyrone Power as Brutus, Frank Keenan as Cassius won many curtain calls. Miss Constance Collier is still taking the part of Portia, due to the illness of Miss Julie Opp. She gave a fine interpretation of the part. Miss Jane Wheatley as the wife of Caesar was impressive. Next attraction "Mutt and Jeff."

METROPOLIS.—Cecil Spooner and her efficient company presented *St. Elmo* at the Metropolitan Theater, last week. The performance was well received by a large audience on Monday, the opening night.

GRAND OPERA HOUSE.—The same admirable company which presented *A Scrap of the Pen* at Weber's for several months, is this week playing the unique Scotch comedy at the Grand. By the same author who wrote *Bunty Pulls the Strings*, it fairly rivals that great success in quaintness and humor.

"READY MONEY" IN EUROPE.

Hans Bartsch, the American representative of foreign publishers and managers, has arranged for the German rights of *Ready Money*, which will be seen simultaneously in Berlin, Vienna and Budapest during February. James Montgomery will attend the rehearsals at the Berlin Schauspielhaus. Mr. Bartsch also placed *The Lottery Man*, which will be produced in Vienna next month after being played in numerous German cities.

OPERA IN ENGLISH?

No action has as yet been taken by the Board of Directors of the Metropolitan Opera Company on the request of Oscar Hammerstein to be allowed to give grand opera in English here. Many of the directors were absent from the meeting called Dec. 5, and because of this they issued a statement to the effect that "actions on all matters would be deferred to a subsequent date, probably in a few days." Hammerstein has stated that should the permission be granted him, he will give such opera in English as has never been heard before in a theater to be known as The National Opera House. None of the directors have declared as yet either for or against the proposition, and Mr. Hammerstein considers this a good sign that they will eventually accede to his wishes.

R. G. KNOWLES'S TRAVEL STUDIES.

R. G. Knowles is presenting an interesting series of travel studies with rich illustrations in stationary and moving pictures, at Carnegie Hall, and at some of the city theaters on Sunday evenings. He gave two well attended talks at the Casino and Lyric theaters the past two Sundays, the first on China, the second on India.

CORT THEATER OPENING DATE.

The New Cort Theater on Forty-eighth Street will be opened to the public Friday evening, Dec. 20, with *Peg o' My Heart*, and Laurette Taylor in the leading role.

DIXEY'S NEGLECTED GRAVE.

Plea for Memorial to Once Gifted and Popular Minstrel.

A "dramatic student," while strolling through Laurel Hill Cemetery (southern division), Philadelphia, to visit the last resting place of the renowned American minstrel, "E. F." Dixey, as he was lovingly called by his host of admirers, was shocked to discover his sunken grave in an unkempt plot. Not even a tombstone adorns the mound. Dixey was a household word in the "City of Brotherly Love," where practically his entire professional career was passed and the major portion of his eventful life as well.

Edward Freeman Dixey was a careful student of the negro character as well as a lover of choice books,

a gifted and cultured gentleman, who had troops of dramatic followers throughout America and Canada. His association with such rare minstrels as Sam Sanford, John L. Carnerosa, Hughey Dougherty, Frank Dumont, Frank Moran and Lew Simmons will ever be remembered. He was born in Marblehead, Mass., in 1833, and he passed away in Philadelphia on March 2, 1904.

It is hoped that calling public attention to Dixey's neglected tomb may result in the erection of a headstone by his still surviving friends and admirers, amidst the tangle of weeds and wild grasses that at the present time is the only indication of this once popular minstrel idol's place of inhumation.

REVIVAL OF THE FRENCH CLASSIC SPIRIT.

(Continued from page 3.)

Madame Simone ended the conversation with a few observations on Bernstein, in whose play *Le Secret*, she is to play at the Comédie Française in March. She says that of all modern French writers for the stage he is the most romantic.

"Romantic?" I asked. "Is that the word by which you would characterize him?"

She nodded her head so vigorously that the big curls of the wig she wears in *The Paper Chase* almost danced affirmation. Possibly, like a true Frenchwoman, she wanted to close the interview with a paradox.

H. E. STERN.

PLAYS AND PLAYERS.

Harry Redding writes *The Minion* that he has not replaced George Le Guerre in *The Master of the House*. Mr. Redding is not playing at present.

Miss Ivy Troutman who was last seen in New York in the support of Madame Simone, has been engaged to succeed Olive Wyndham in *The Girl at the Gate*, which is now having a highly successful run at the La Salle Opera House, Chicago.

Grace Griswold has been engaged by Arthur M. Hopkins for the role of Mrs. Royce in *The Poor Little Rich Girl*, now in rehearsal. Miss Griswold was last seen in *The Point of View*, at Daly's.

Henry Mortimer opened this week in his original role in *The Indiscretion of Truth* at the Harris Theater. Mr. Mortimer appeared in this role last season, when the play was done by Robert Edeson, and his success at that time prompted Mr. Wallach to re-engage him for this season. He was obliged to ask Edna Goodrich, with whom he has been appearing as leading man, to release him to his old role last month.

Edward Fielding, now appearing with Madame Nazimova, in *Bella Donna*, is to appear in a special cast presenting a series of special plays during the present season of Madame Nazimova. Mr. Fielding was last season with Madame Nazimova, in *The Marionettes*, and during the Summer established himself very firmly on the Pacific Coast with *Oliver Morosco*.

Frederick Warde, the Shakespearean actor, has obtained from the estate of the late Sol Smith Russell the rights to a one-act play, *Mr. Valentine's Christmas*, which he expects to produce in vaudeville.

Clifton Crawford, until recently a star in *My Best Girl*, has been engaged for the cast supporting Weber and Fields' at the Weber and Fields' Music Hall.

Hedwig Reicher and Grace Griswold have been added to the list of those who will appear at Sherry's Monday afternoon at the Christmas fund benefit presided over by Frederick Townsend Martin.

The engagement of Mrs. Fiske in *The High Road* at the Hudson Theater has been extended until the middle of January.

Mr. Ralph Nicklow, recently of the Baldwin-Melville Players, has joined the forces of the United Play Company, and is now with the Kindling Company.

Miss Hazel Haslan, leading woman with Gaskell and McVitty's Western Shepherd of the Hills company, had the misfortune to break her left ankle, during the performance at Sibley, Ia., on Nov. 25, but is rapidly recovering.

Joseph P. Donegan, manager of the Century Theater, in Kansas City, and Charles Finberg, advance man for *The Big Review*, while in an automobile in that city, collided with a street car and both were thrown out. Although badly injured, both will recover.

Edward N. Hoyt has been engaged by Willard Holcomb to play the leading part in *Her Last Rehearsal*, a comedy sketch now running its thirteenth year in vaudeville. The part was originally played by the late Lewis McCord. Mr. Holcomb has a new comedy sketch in progress, which he will call *Vice Versa*. Managers have expressed a desire to see it tried out.

The United Play Company, Chicago, announces that it has secured the exclusive touring rights for the United States and Canada from the Liebler Company, of Mrs. Wiggs, of the Cabbage Patch. The first company presenting this play under the direction of the United Play Company, opened, Nov. 23.

PROMINENT CRITICS

Miss Louise Malloy is one of the few newspaper women of the country who holds an editorial position, as she has been on the editorial staff of the *Baltimore American* for many years.

She is the dramatic editor also of that journal, and besides her critical work, originated a dramatic depart-



MISS LOUISE MALLOY,
Dramatic Critic *Baltimore American*.

ment which became very popular. She has also made a name for herself as an interviewer, having interviewed almost every star and person of prominence upon the stage in the course of her work. In an article published in a magazine some years ago on the dramatic critics of the country, a tribute paid to Miss Malloy which she considered the highest praise, was that "she is generally very just."

She has done some dramatic work herself, including a play written in conjunction with the late Creston Clarke, called *A Ragged Cavalier*, in which he starred, and a romantic comedy, *The Player Maid*. She has also won note as a humorist, as she is the famous Josh Wink of the *Baltimore American*, her columns being widely copied all over the country.

She succeeded George V. Hobart and Wilbur D. Nesbit in this particular work of humorist on *The American*, and has the distinction of being one of the rare women jokemakers on the contemporary press.

SOTHERN A LIFE MEMBER.

Mr. E. H. Sothern is one of a number who have lately become life members in the Actors' Society. In complying with the requirements, Mr. Sothern wrote the president, Mr. Howard Kyle, as follows:

"I am always deeply interested in the aims and purposes of the society and heartily wish you all possible success in your work for the benefit of the actors' calling."

SERBIAN BENEFIT.

One-half of the receipts of the performance of Hawthorne of the U. S., at the Astor Theater, on the night of Dec. 18, will be turned over to the Serbian relief fund. The chief patronesses will be the Princess Helen of Serbia and Madame Slavko Grouitch, wife of the Serbian minister to England.

QUEENSBERRY A PLAYWRIGHT.

Marquis Has Written Drama Which is Considered "a Find."

The Marquis of Queensberry—a name to juggle with in the realm of sport—is now likely to become famous likewise in the dramatic field. The present Marquis, quite well known as a contributor to the press, and who is almost an American as well as a peer of Scotland, as he spends much of his time with us, has just finished a play, entitled *The Light*, and which Paul Scott considers "a veritable find," will be produced by the new firm of Schubering and Lamb some time before the end of this year, according to present indications. The play is said to be a strong satire on England's Four Hundred, and as Lord Queensberry knows his "class," as well as his clan, it should contain some interesting episodes.

IMPORTANT ACTORS' MEETING.

A general committee of one hundred representative actors of the American stage will meet on Sunday evening, Dec. 22, at 133 West 45th Street, to discuss plans for the ethical and economical advantage of their vocation. Among the leaders of the committee are William Sampson, Hugh Ford, William Courtleigh, Frank Gilmore, Vincent Serrano, Walter Hale, Wilton Lackaye, Edmund Breeze, Howard Kyle, Mary Shaw, Mrs. Thomas F. Whiffen, Alma Kruger, Ann Sutherland, Minnie Dupree, Florine Arnold, and Norah Lamison.

WILL BE WITH MOROSCO.

George Mooser is a Globe Trotter and a Desirable Addition to the Rialto.

Mr. George Mooser, who is to be associated with Oliver Morosco in the management of his various enterprises in New York city, has had an eventful career. He began as a newspaper man in California, and coming to New York was for a while connected with the *Journal*. Then he turned actor and played juvenile parts in stock, after which he became manager of several theaters. Returning West in 1897, he put on twelve weeks of grand opera at Fischer's Opera House, San Francisco, and then joined partnership with his brother, Leon, who was in Shanghai, managing the Flying Jordans and the Baroufsky Imperial Russian Circus. In the course of time Mr. Mooser reconstructed the agency force of the China Mutual Life Insurance Company, of Shanghai, and by the application of American methods put many millions of new business on the books, becoming manager of thousands of miles of territory. He traveled all over the empire in houseboats, in sedan chairs and on foot, and promoted the China Express Company, the first express company to do business in China, and with his brother, directed the Chang Su Ho Gardens, a large amusement park in Shanghai, the Baroufsky Imperial Russian Circus, Chatre Indian Circus, the great Ching Ling Foo, Burmese Jugglers and Fishing Cormorants, sending the last three attractions on a tour of South Africa and Europe. After spending almost a year in hospitals, he returned to the United States, and after six weeks' convalescence in San Francisco, let for Manila to join his brother as joint managing director of a life insurance company that he (Mr. Leon Mooser) had promoted there, but was sent to the hospital after two months in Manila, with typhoid fever. It forced him to leave for America as soon as he could travel, and after convalescing in Southern California, he came to New York and assumed charge of the executive work of the China Famine Relief Fund, his efforts contributing largely to the raising of a half million of dollars for relief.

Returning to California, he became interested, with Mr. Oliver Morosco, in several enterprises, and brought to America the world famous Chinese magician, Ching Ling Foo, who, with his company of fourteen acrobats, equilibrists and wonder-workers, opened at Hammerstein's Victoria last Monday.

Mr. Mooser is a member of the Lambs, Friars, Olympic Clubs of San Francisco, Jonathan Club of Los Angeles, of the National Geographic Society, of about eleven clubs in the Far East, the Elks, and is Past Master of the Orient Consistory No. 1, of Shanghai Masonry.



GEORGE MOOSER.

Photo by Bangs.

PERSONAL

DUFFIELD.—Blanche Duffield has met with flattering success as the prima donna of the Gilbert and Sullivan Opera Company now touring the country. Miss Duffield is a charming young woman not only on, but off the stage. She has a grand opera voice and was singing the leading role in *The Bohemian*



Photo by Frank G. Bangs.
BLANCHE DUFFIELD.

Prima Donna Gilbert and Sullivan Opera Company.

Girl when F. C. Whitney engaged her for Baron Trenck, in which she made a personal hit at the Casino. She was then engaged by the Messrs. Shubert and Brady for the revival of *The Pirates of Penzance* at the Casino and left the city for a tour of the country in all the operas forming the repertoire of the Gilbert and Sullivan Opera Company.

EDWARDS.—The interesting announcement is made that Paula Edwards, the once popular musical comedy artist, who has been in retirement for several years, is soon to make her reappearance under the management of George W. Lederer in a new musical comedy production, for which Gustav Kerker will probably compose the music.

LYLE.—Edith Lyle of *The Country Boy* fame, has been filling a special engagement of ten weeks at the College Theater, Chicago, and returns to Broadway this week. During her stay at the College, Manager Gleason produced *Fifty Miles from Boston*, *The Commuters*, *The Witness for the Defense* and *The Spendthrift*, as special features of her engagement. Miss Lyle is rapidly forging to the front as one of the best known of the younger leading women of the day.

RANDOLF.—A very forceful portrait, heroic size, is that of Tyrone Power, as Brutus, by Anders Randolph. It represents the character in the mood of deepest abstraction, such as Shakespeare himself might have seen him, in his mind's eye. Aside from this it is a striking counterfeit presentment of Mr. Power, in the character, and was painted in two sittings of one and one-half hour each, in the actor's dressing room, during the run of *Julius Caesar* at the Lyric Theater, this city. The painting repays viewing. It is one of Randolph's best and greatest efforts.

WALKER.—The handsome cover-page this week presents a good picture of Antoinette Walker in the Chinese character which she plays in *The Yellow Jacket*. Miss Walker is one of the most charming ingenues on the stage. For a number of years she was under the Belasco management, appearing as Chorus in the original production of *Sweet Kitty Bellaires*, and later with David Warfield in *The Music Master*. The portrait is from the White studio.

JOHNSON.—Mr. Julian Johnson, who was the dramatic editor of the *Los Angeles Times*, arrived in New York last week with a view to engaging in journalism in the metropolis. Mr. Johnson is a vigorous critic and a brilliant writer, as his article in *THE MIRROR* of Oct. 9 last, "The Theatrical Demand of the West," eloquently testifies. We extend a cordial welcome to Mr. Johnson and expect soon to see him take a prominent place in the journalistic ranks of the metropolis.

PEOPLE'S SYMPHONY CONCERT.

The People's Symphony Concerts will give an orchestral concert at Carnegie Hall, Sunday afternoon, Dec. 15, with Mme. Frances Alda, soprano, as soloist, and the Kneisel Quartette will appear at the second Chamber Concert at Cooper Union, Thursday evening, Dec. 19.

THE MATINEE GIRL



I FOUND Laurette Taylor peeping into the Cort Theater through a yet insufficiently hung door and standing knee deep amid stones and scantlings. She turned as guiltily as a child having a forbidden peep at a Christmas tree.

"It seems wonderful," she said. "When I grow tired staring at the theater I turn the corner and stare at the posters, announcing 'Peg o' My Heart, and it gives you a lot of thrills to be first announced as a star. Whatever happens, the anticipation is worth while."

Witchery thy name is Trentini, The Firefly.

Mrs. Cushing, author of *The Real Thing*, which Henrietta Crossman has been playing, and of May Irwin's new vehicle, is not of the sensitive sisterhood and brotherhood of the pen. She laughs at the tenderness of authors toward their brain children, and says: "I would stab a child of mine anywhere that was necessary and lop off any limb that was superfluous."

When in the land of her nativity, Josephine Cohan was in private life a retiring young matron, preferring the society of trees to that of fluffy femininity, and the babble of brooks to the cackle over the prizes at a whist party. But her world tour has changed her attitude toward humankind. In the islands of the South Sea she mingles with kings and things.

Don't forget the Professional Woman's League Bazaar that opens to-day in the cosy and hospitable League Rooms. There's a rumbling from the ground to my ear that Christmas gifts will be cheap this year.

Agnes Findlay, wife of John Findlay, but known on her own account as an excellent character comedienne, will play a human snapper of the kind Selda Sears and Helen Lowell have stamped themselves upon, in Ann Caldwell's new comedy, *The Top o' the Morning*.

Frank Connor sailed on Saturday for Paris, where he will see all the new plays, then proceed to Sicily and Egypt, after which he will return to Paris. He will resume his stage work, which was interrupted by the death of Kyrle Bellew, of whose companies he had been a member for nine years.

Have you heard Bayard Veiller criticise *Within the Law*?

Yes, I know he is the author. He never denies it. But meet him at a tea—he is being very much teased these winter days—and ask him what he is doing and he will answer: "I have orders for four plays and I am trying to write a good one."

Something in his tone makes you raise your eyelashes a little higher than usual. He looks back at you without a single authorial blush and says: "I don't consider *Within the Law* a good play. It is drawing and I'm making money out of it, but it isn't a good play. I'll tell you why. It is tricky. The situations grow out of accidents and the juxtaposition of persons. In a good play the situations grow out of the characters themselves."

He may show us what a good play is in *The Great Adventure*. Being reminded that William J. Locke wrote *The Great Adventure*, he says without fear of having to produce a Tainted Philanthropy before a Supreme Court Justice and a houseful of laughing Broadwayites, "I had the title first and can prove it."

The *Within the Law* company has a great deal of the happy family spirit, at least as often missing as present in dramatic aggregations. Congratulate Florence Nash on her deliciously naive portrayal of the reluctantly reformed blackmailers and she says: "One couldn't fall with such a company, everyone of them feeding you with both hands."

Lillian Russell, looking thoroughly the happy bride, listened to the address of president Kyle of the Actors' Society, at the recent meeting of the Professional Woman's League, and applauded until Mr. Kyle asked us to recall something that happened eighteen years ago.

"Rude man," said I.

"So he is," assented Miss Russell, resplendent in black and white and gold. "I measure time from my last marriage. What do you think Alex calls himself?" with a proud glance at her hovering bridegroom; "my current husband."

William Courtenay is giving week end parties at the farm house he took near Rye for the autumn and to all the week ends his confrere, Joseph Kilgour, who divided with him the honors of *Ready Money* as freely as he shares his counterfeit greenbacks, is always a guest.

Lawrence Anhalt is as profoundly convinced as was a Dickens character, that the law is an ass. The Gerry Society, stretching forth its perniciously active arm, drew into its fold and away from Annie Russell's company six choir boys, because they were a few months less than sixteen.

"They'll let newsboys go into saloons and worse places at any hour of the night," complained Miss Russell's representative, leaning wearily against a pillar at the Thirty-ninth Street Theater for support, "and will forbid these boys the privilege of association with the ladies and gentlemen of this company."

Said Julie Opp, with fervor in her rounded tones and a threat of mist in her lovely eyes:

"No friendship among women! Pooh! Pooh! When Constance Collier heard of my accident and that I was playing, though in great pain, she rushed in and offered her services to relieve me from going on with the performances. She refuses to make any



A BEAUTIFUL POSE OF ADELINE GENE.

business arrangement whatever. She simply has behaved in the most wonderful way, knowing that it was an important week for us and that no understudy could give satisfaction. It is really a beautiful thing she has done, to play all these performances just because she happens to have a very fine sense of friendship. I really think it is very wonderful."

Which gives the lie to another moldy claim, that gratitude is dead.

Stella Hammerstein, whom you must now address as Mrs. Keating if you are properly and formally inclined, sheds a compliment as a duck's inclined back does water. Tell her she has beautiful eyes or a lovely frock, and she will pierce you with the eyes, deafen you with the rustle of the frock and reply with her disconcerting formula:

"That's damned sweet of you."

THE MATINEE GIRL.

PANTOMIME FOR ANNIE RUSSELL.

For the last week of the present engagement in New York of the Old English Comedy Company, which is now playing *Much Ado About Nothing*, Miss Annie Russell has made arrangements with John Westley for the production of a musical pantomime, *The Garden of Punchinello*, by Kendall Banning, with music by Harvey Worthington Loomis, which will be presented on a double bill at the Thirty-ninth Street Theater beginning Jan. 6. The piece is described as a novelty that embodies some unique ideas in dramatic art. The cast will include Miss Russell, John Westley, Frank Reicher and others of the present company.

ON THE RIALTO

An esteemed correspondent who inconveniently forgets to sign his name to his communication contributes his mite to the friendly controversy that William Faversham and I engaged in as regards the word *statue* in Marc Antony's speech in *Julius Caesar*. My correspondent quotes my words in this column: "If Mr. Faversham will consult a reprint of the Folio of 1623, the first collected print of Shakespeare's works, he will find the word in the line quoted, *statue*. To this form Collier and Knight adhered, but other modern editors make it *status*, to eke out the meter," etc.

He then declares:

The writer has had the privilege of consulting the folio of 1623—not a reprint—and finds the disputed word printed *statue*: the diacritical over the e shows it is to be pronounced as a distinct letter and not merged with the preceding vowel.

Just to prove how anonymous critics sometimes go astray, I append a photographic reproduction of that section of the Folio of 1623 in which the word occurs:

Julius Caesar.

Mark how the blood of Caesar followed it
As rushing out of doors, to be resolved
If Brutus so unkindly knock'd, or no:
For Brutus, as you know, was Caesar's Angel.
Judge, O you Gods, how dearly Caesar lov'd him!
This was the most unkindest cut of all.
For when the Noble Caesar saw him fall,
Ingratitude, more strong than Traitors' arms,
Quite vanquish'd him: then burst his Mighty heart,
And in his Mantle, muffling up his face,
Even at the Base of Pompey's Statue
(Which all the while ran blood) great Caesar fell.

It will be observed that the word *statue* is printed so plainly that any one who runs may read.

I fear Mrs. Edith Sessions Tupper is making a mistake in going to court to stop the performance of her play, *The Road to Arcady*, because of some changes in the text by the stage director. It seems to me symptomatic of the disease of young authors, the sense of offended vanity.

One member of the reading committee of the Federation told me frankly that he had cast his vote against the production of the play, and was most agreeably astonished at the excellence when he saw it played.

So I rather think Mrs. Tupper ought to feel thankful rather than embittered to have had her play produced at all, for I hear that it went begging along Broadway for six years. Many young authors would give their eye-teeth for Mrs. Tupper's chance. And I don't say this as a partisan of the Federation, but as an observer of things theatrical, who has seen the comedy and tragedy of it all.

"We put over a big one last night!" was the greeting of a scene painter from the Lyric, as he met a friend on Broadway, the morning after the premiere of *Firefly* on Monday night of last week.

"What do you mean?" inquired the friend.

"Oh, Trentini, last night," was the reply.

Didn't we always suspect, and sometimes claim that it was the scene painter, or the stage mechanician, or the electrician that did it all nowadays?

Who said author, composer, or actor?

"There were ten Moffats in Bunty, when the play was originally produced in London," said Sanderson Moffat in a curtain speech at Philadelphia on Saturday night, Nov. 30.

"My brother wrote the play, and our sister Kate was the first Bunty. His wife had another role in the play; and another brother of mine created Weelum. In that presentation I had the minor role of the lone policeman of Lintiehaugh."

Prof. Bergoine, a Bordeaux scientist, has substantiated his theory, announced some months ago, that 1,000 volts of electrical current is equivalent to a porterhouse steak as food. Now all the impecunious hungry, including actors, have to do is to tap the wires. But be sure you provide yourself with a voltmeter so as to avoid an overdose.

News from London has it that ragtime has become a craze there and that the populace is positively obsessed with it. If our English cousins were as eager to accept from us our best as they are keen to grasp our worst, their criticisms of what we have to offer in general would sound with a truer ring. We, on this side have a way of being satisfied only with the best from the "Tight Little Island."

"BLACKBIRDS" IN BALTIMORE

Sothern-Marlowe Hire House—"Blackbirds" Produced—"The Sunshine Girl," Jan. 27—Other Announcements.

BALTIMORE (Special).—The week ending Dec. 8, presented nothing particularly new, although business was uniformly good. Louisiana Lou at Ford's pleased well-filled houses all week; Hanky Panky drew surprisingly well at the Auditorium; the Academy had an off week with the pictures "From the Manger to the Cross," and "Freckles," the first regular attraction at Albaugh's for many months, surprised everyone by its wonderful drawing power, due without doubt to the popularity of the novel.

The original Pink Lady company is paying its first visit to Baltimore at the Academy, Dec. 9-15, opening to capacity. The No. 2 company had the distinction of reopening the New Academy last season, and the receipts established a record for the house. The original company promises to do equally well with this engagement.

Nell O'Brien's Minstrels are at the Auditorium, Dec. 9-15, and the week should prove successful from the box office point of view. Sothern and Marlowe follow in repertoire, Dec. 16-21.

Henry Miller in the role of manager, which he fills most acceptably, offered a new play to Baltimoreans Dec. 9-15, at Ford's. The new offering is "Blackbirds" and its author is Harry James Smith, who supplied Mrs. Fiske with Mrs. Bumpstead-Leigh a few seasons ago. Mr. Miller is to be complimented for his cast, one of the best seen here during the past few seasons. It also marks the elevation of Laura Hope Crews to stellar honors, and she incidentally makes her bow with that delightful actor, Henry B. Warner, who shares honors as co-star. The company includes Mathilde Cottrell, Florence Short, Ethel Winthrop, Bertha Welby, Sydney Valentine, James Bradbury, and Harry Taylor. A full review will be noted next week. Old Homestead Dec. 16-21.

After a week of record business, with a bill of unusual merit headed by Lulu Glaser, Manager Schanberger presented at the Maryland this week another bill of excellent worth, headed by Rock and Fulton and including Grace Hazard and Rosalind Coghlan, Rawls and Von Kaufman, Gee Jays, Jungman Family, Brenner and Hadcliffe, La Rex and La Rex; excellent business.

The Gambler and the Police, founded on

the recent Becker trial, is the bill of the stock company at Holiday Street, Dec. 9-15, and opened to capacity.

The Crackerjacks are at the Gayety and The Girls from Joyland are at the new Empire, Dec. 9-15.

The Boston Symphony Orchestra gave its second concert of the season at the Lyric Dec. 4 to capacity. Fritz Kreisler was the soloist.

Efrem Zimbalist gave a recital at Ford's Dec. 10 to splendid house. It is the policy of the Messrs. Ford to continue these musical matinees weekly, provided the venture proves a success. Judging from the attendance at the first one, they have cause to feel satisfied.

Pursuing their policy, announced a few months ago, Mr. and Mrs. Sothern will, during their engagement in Baltimore, have an establishment all their own. Several weeks ago they advertised for a furnished house, stipulating that it was not to be more than twenty minutes from the Auditorium by motor. They were deluged with offers from all sections of the city. In due time they selected the home of Mr. and Mrs. William Ellis Coale at Roland Park, Baltimore's most exclusive, fashionable suburb. It is rumored that they will entertain several afternoons, and society and literary circles are all agog. The Sotherns have several friends in Baltimore, and with a home of their own, they are prepared to reciprocate the hospitality extended to them on previous visits.

Owing to the success of Years of Discretion in Chicago, the Messrs. Ford have announced that instead of presenting this play as the Christmas attraction, they will instead offer the other Belasco play, The Good Little Devil. Other Christmas bills at local playhouses will include Passers-By at the Academy, and Bought and Paid For at the Auditorium.

On Jan. 27, Baltimore will have opportunity to do honor to Julia Sanderson, when she is elevated to her rightful honors as a stellar light, for we are to be privileged with a first American glimpse of The Sunshine Girl at the Academy on that date.

It is also rumored that we may perhaps be allowed a first look at the new Savage production, Somewhere Else, before it is taken into New York, but for this I cannot vouchsafe.

ary, was denied by the management, who stated no stock would be installed until May 1.

Sarah Bernhardt's dates at the Orpheum are set for Dec. 30-Jan. 1. Prices for regular seats will range from twenty-five cents to a dollar.

JOSEPH J. PRISTER.

MUNYON AND WIFE IN POLICE COURT
"Dr." and Former Actress. Now His Wife, Wash Family Linen in Public.

Dr. James M. Munyon and his third wife, formerly Pauline Neff-Metzgar, an actress, had a lively argument in Broad Street Station, Philadelphia, one night last week. Mrs. Munyon said that she has received only \$33 from Munyon in the past two months. Munyon wanted to evade notoriety and asked his wife into a cafe.

There the argument was renewed and Munyon made for the door with Mrs. Munyon in hot pursuit. Crowds gathered. Munyon yelled "Police"—city hall, night court—magistrate suggests peaceful compromise—done—leave together arm in arm—renew hostilities in street—Mrs. Munyon in tears implores police to protect her—Dr. hails taxi, jumps in and is whirled to his mansion.

"I'll come out to the house," Mrs. Munyon called after him.

"If you do I'll put the dogs on you," he cried.

At her hotel Mrs. Munyon said that she would have her husband arrested for non-support.

MARRIED RICH GAIETY GIRLS UNHAPPY.

Former Gabrielle Ray and Lily Elsie Both Stricken with Strange Ailments.

Marrying wealthy young men does not seem to bring an overflowing cup of bliss to the London Gaiety girls.

A cable announces that Gabrielle Ray, who is now Mrs. Eric Loder, lies seriously ill in a London hospital. Eric Loder is the grandson of Sir Edmund Loder, who married the famous Gaiety Theater beauty on March 1 last.

Lily Elsie, another Gaiety girl, who married Ivan Bullock last August, is reported to be dying. Both ladies are said to be suffering from strange ailments.

HOME AFTER CIRCUS SEASON.

George D. Steele and J. B. McMahon returned to their homes in Decatur, Ill., on Monday, Dec. 2, after a seven months' tour with the Howe Great London Shows. Mr. Steele was legal adjuster and Mr. McMahon one of the ticket sellers. Both will return to the show next season.

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MARGARET R. RANSONE

Dec. 11, 1912.

326 Audubon Ave., NEW YORK, N. Y.

ENGAGING FOR "THE UNWRITTEN LAW."

Edward Milton Royle is engaging people for Harry J. Frasee at the latter's office daily for the production of The Unwritten Law, which will come out in about a month.

"ELIJAH" BREAKS UP IN GENEVA.

Elijah, as played by the Majestic Opera company, has been the victim of a number of financial mishaps. Finally resulting in the stopping of the play, Thanksgiving Day, at Geneva, N. Y.

SMALL MUSICAL COMEDY CEASES.

The Girl Who Dared, playing small time in the Middle West, was taken off Saturday, Nov. 30. The players returned to Chicago early the following week.

EDDINGER LEAVES "OFFICER 666."

Wallace Eddinger, who originated the leading part in Officer 666 on its production here in New York, has left that company in London. Much speculation is rife as to the cause for this action, but no definite details have been learned. His place will be taken by A. E. Mathew.

JOHN CUMBERLAND IN "YELLOW JACKET."

On Monday evening John Cumberland made his debut as the property man in The Yellow Jacket at the Fulton Theater. This is the role Arthur Shaw originated. Mr. Cumberland's recent success in A Rich Man's Son, Snobs and The Commuters have already made him an established favorite.

ST. CLAIR VS. ERLANGER.

In the Supreme Court of the State of New York a jury rendered a verdict for \$25,000 in favor of the plaintiff in the case of Edith St. Clair vs. Abraham Erlanger, on Friday, Dec. 6.

HARKINS PLAYERS IN WEST INDIES.

On Monday, Dec. 2, the W. S. Harkins Players opened a short engagement of nine nights in Hamilton, Bermuda, playing to a capacity house. The play was A Woman's Way. Some of the other plays in the Harkins repertoire are A Gentleman of Leisure, The Spendthrift, The Walls of Jericho, The Third Degree, Merely Mary Ann, The Sign of the Four and The Second Mrs. Tanqueray. After leaving Bermuda the company will tour Barbados, Trinidad, Demerara, British Guiana, Panama and Jamaica. The Harkins Players comprise W. S. Harkins, Manager; Fred S. Lorraine, business representative in advance; H. O. Stubbs, Jack Rigney, Arthur J. Price, John Waller, Thomas Swann, H. Orris Holland, Lowmy Lewis, Clara La Mar, Adele Vaughan, Marion Lord and Sue Van Duser.

ACTRESS WHO SUES SAVAGE LOSES.

Edna Blanche Showalter, who played the part of Minnie in The Girl of the Golden West, lost her suit to recover \$8,700 from Henry W. Savage, the theatrical manager. Justice Hotchkiss directed the jury to give

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WANTS

WANTS. CASH WITH ORDER:

20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a 5th insertion, free of charge, on request.

IF GEO. R. MAYNE, recently in Kansas City, Mo., will communicate with A. E. Murphy, Clerk of the United States District Court, Territory of Hawaii, he will receive information to his advantage.

RELIABLE Male Pianist Wanted—Singer preferred; vaudeville time waiting; expenses while rehearsing; send photos (returned). Address Box 247, Geneva, Ohio.

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WANTED—The address of Francis Richard, of Quebec, now in theatrical work. Most important business concerning him. Address R. R. 2285, Naplansade Ave., Montreal, Que.

WANTED—Information of Teddy Hardcastle; last heard from playing in The Cat's Paw, Chicago, 1911; any information please address Thomas Wallis, care Mirror.

a verdict for the defendant. Miss Showalter said she made a contract with the producers by which she was to play the role of Minnie and receive \$100 a performance, and that she was to appear three times a week. The defense of a clause in the contract permitting cancellation if work was not satisfactory was sustained in court.

OLD MANAGER STRICKEN.

James W. Morrissey, one of the best known and most popular of the old-time managers, was removed from 485 West Eighty-first Street to Bellevue Hospital last Thursday. He was broken down in health, according to Dr. Lauer, who visited him, but probably would be in a condition to be discharged in a few days.

THEATER BURNED; TOTAL LOSS.

The Bristol (Conn.) Opera House, owned by Charles F. Michael, of Hartford, was destroyed by fire on the morning of Dec. 4. Loss, \$20,000, which is total, as the building was not insured, the owner claiming that the rates were too high, so decided to carry the risk himself.

NEWS FROM THE LAKESHORE.

CLEVELAND (Special).—COLONIAL.—Sam Bernard in All for the Ladies is the bill at the Colonial Dec. 2-7. Adele Ritchie, leading lady, is very pleasing. Louise Myers is also very good; large houses.==OPERA.—The Spring Maid returned for its third visit Dec. 2-7, with Christie MacDonald; large audiences.==HIPPODROME.—Eva Tanguay was headlined Dec. 2-7; packed houses.==PROSPECT.—Don't Lie to Your Wife, with Dave Lewis, Dec. 2-7; large houses.==GRAND.—Richard Gordon Stock company in The Blue Mouse, Dec. 2-7. Mr. Gordon was very good and Alice Baxter pleasing; large houses.==CLEVELAND.—Holden Players in Why Women Sin, Dec. 2-7; large houses.==EMPIRE.—The Dancers, with Pete Curley in the leading role, Dec. 2-7. Also Nen Engleton, Kitty Mitchell and a sprightly chorus; large houses.==STAR.—Pat White and his company, Dec. 2-7. Olio showed Tom Barrett and May Belle.==ITEMS.—Kenneth Whitehead, a graduate of Eliza Warren's dramatic school, who did clever character work with the Colonial Stock company last Summer, has been engaged for the Toledo Stock company at the Auditorium.==ESTHER Sacheroff, playing Claisy Twinkle in Why Women Sin, at the Cleveland, is a graduate of Eliza Warren's dramatic school. It is her first appearance in Cleveland, and the management have expressed their approval of her first effort. GEORGE M. DOWNS, JR.

HAPPENINGS IN MINNESOTA.

ST. PAUL (Special).—Officer 666 arrested the attention of good audiences at the Metropolitan, Dec. 1-7. Clifford Robertson as Whitney Barnes, and Joseph Allen as the officer were favorites in a uniformly good company. Joseph Sheehan Opera company, Dec. 8-11. Fortune Hunter, Dec. 12-14. Round Up, Dec. 15-18. David Warfield, Dec. 19-21. Man from Home, Dec. 22-28. Fiske O'Hara, Dec. 29-Jan. 4. Bought and Paid For, with George D. MacQuarrie and Diva Marolda in leading roles, was excellent at the Shubert, Dec. 1-7. One Day, Dec. 8-11. Aborn's Chimes of Normandy, Dec. 12-14. Coburn Players, Dec. 19-21. Over Night, Dec. 22-28. W. H. James and company, in A Chip of the Old Block, scored at the Orpheum, Dec. 1-7. While some of Nat M. Willis's jokes were old, most of his parodies were new, and the combination went.

The Empress bill, Dec. 1-7, included Jimmie Britt, Lucille Savoy and company and Deland, Carr and company; business good as ever.

Felice Lyne sang at the People's Church, Dec. 2, and Mme. Gadski with the St. Paul Symphony Orchestra, at the Auditorium, Dec. 3.

Business is improving at the Grand, where The Merry Whirl held sway, Dec. 1-7. A rumor current, that a stock company would be installed beginning early in Janu-

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Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE DRAMATISTS ACT.

The Society of American Dramatists has been heard from after a long period of impressive silence.

Mr. CHARLES KLEIN, secretary of the Society, sent a letter to Mr. DAVID BELASCO, in which the rejoicings of all the dramatists, great and little, tall and small, famous and otherwise, is conveyed to him in the form of a resolution adopted "at a special meeting of the Board of Directors, held immediately after witnessing the performance of *The Woman and Tainted Philanthropy*."

In this resolution the Dramatists of America congratulate their grand master, and thank him for his "splendid work in having called the attention of the public and the press to the efforts of irresponsible writers and lawyers against authors and producers of successful plays," with other more or less virtuous protestations and burning of incense before their own immaculate pedestals.

Which, presumably, will be the last the great world will hear from the American Dramatists until their next annual banquets or until Congress again undertakes to tamper with the copyright laws.

We fail to see why the Society should be moved post haste to call special meetings of its Board of Directors to voice its jubilation over the GOLDKNOFF case, an isolated instance which may or may not typify true conditions, when there is so much for the Society to do that will truly benefit its members.

Because Mr. BELASCO has cleared his skirts of any culpability, it does not follow that every case of alleged plagiarism rests on the same unsubstantial ground.

Because Mr. BELASCO is not a plagiarist is no proof that Mr. FIASCO is not. For we personally know of a comparatively recent case in which \$10,000 was paid over as hush money to a lady (whom Mr. KLEIN would probably describe as "an irresponsible writer") in order to satisfy her claim for greater damages for the plagiarism of her one-act play by some one other than Mr. BELASCO.

And it so chances that the successful claimant's lawyer and the one who represented Mr. BELASCO in the GOLDKNOFF case was one and the same person.

Really, we don't see any occasion for the Society to develop a state of feverish enthusiasm over the fall of poor GOLDKNOFF and the triumph of Mr. BELASCO. There are so many young dramatists of merit in the Society who are chafing under the disinclination of the Board of Directors to tackle some of the really vital problems that await their convenience, that it seems a regrettable waste of energy and disregard of dig-

nity to call special meetings for the purpose of congratulating one of their number on having escaped conviction on a charge of plagiarism.

FRENCH CRITIC'S OPINION.

Mr. ADOLPHE BRISSON is the dramatic critic of the Paris *Temps*. In an essay on the French theater abroad he indulges in one of those temperamental French fits of Chauvinism which unfailingly contribute to the merriment of nations. Hear him:

"No nation can compare with France in regard to the quantity and quality of output. We retain the first rank, Italy alone competing. England does not possess a great playwright; Russia depends on TURGENIEFF and TOLSTOY; Austria and Hungary have produced one play each; Germany none; the United States of America has displayed a total penury of literary works except for a few childish pantomimes adorned with Viennese music; yet each of these nations adores the theaters. Hence the foreign managers have only one resource—Paris. They tempt our actors and authors and maintain them."

The United States is a country with a peculiarly cosmopolitan taste, particularly in regard to works of the stage, musical and dramatic. We go to see German plays, English plays, Irish plays, Spanish plays, Russian plays, and Hungarian plays. But we do not recall at this moment one single French play, farce, comedy or drama, that is on the boards. Yet American managers are clamoring for plays, and would be happy to secure what France had to offer—if it had anything to offer. Yet M. BRISSON tells us "foreign managers have only one resource—Paris."

In view of the facts, M. BRISSON's emotional outburst must be ascribed to his national temperament, its all sufficiency and aversion to and ignorance of everything of foreign origin. Hungary and Austria have two exceedingly clever dramatists in LENGYEL and SCHNITZLER; England has SHAW and PINERO, and Germany has HAUPTMANN, SUDERMANN, FULDA, and BLUMENTHAL.

Paris has just discovered the charm of *The Chocolate Soldier*, which has been threshed bare in Germany, England, and the United States. It has just seen *A Great Name*, several years after it filled the theaters of Vienna, and a year after New York saw the first production.

We especially resent M. BRISSON's reflections on our own stage, for it is quite evident that he has never heard of our dramatists. We might name one, but modesty forbids us from dragging ABRAHAM GOLDKNOFF out of his retirement.

SPARKS FROM THE GRINDSTONE EDITOR'S LETTER BOX

(From *The Studio*.)

How does the infamous song come into existence? Harry B. Smith, author of the libretto of *Robin Hood* and dozens of other pieces, has given us a hint. The composer and the librettist hand in their completed work to the manager. The rehearsals commence and the stage door is besieged by representatives of microscopic publishers, all fighting like vandals to get a hearing for their songs. Sometimes the songs have real merit, sometimes they are absolutely worthless products of the cheapest kind of untrained intellects. Sometimes they are filled with the venomous virus of the social ulcers of New York. Never does the song have any direct bearing upon the subject of the libretto, or bear any relation to the composer's musical scheme. The manager is either moved by the personal persuasion of the publisher, the whim of one of his singers, a bribe or his own belief that the song may "carry" the piece. In the last point he has good precedent because some pieces have been "carried" by particularly taking songs. Even *Robin Hood* owed a lot to "Oh, Promise Me."

The song gets on. The gallery is packed with whistlers, claquers, etc., etc., all of them Hessian hirelings of the song publisher. The song is greeted with a kind of uproar from the gallery. It is demanded again and again. The people in the lower part of the house have little idea that they are being buncoed into taking part in making a worthless song a valuable property for some trifling publisher—soon lend themselves to the psychological influence of the mob and find themselves applauding sentiments they would be ashamed to think about in their own homes. The song has a run—some publishers report that the run rarely survives six months. If the song is merely illiterate, meaningless, bathos or sickly sentiment it can do but little harm, but when it is reeking with the offensive allusions found in some of the songs of the day, it is time that a musical Board of Health be appointed to disinfect the whole nauseous matter. We do not believe that the people of this country want songs of the pestilential kind. We believe that the so-called hits of this order are entirely artificial. We are confident that the offensive musical numbers do not exist because of a genuine demand, but because they are pounded into the people with theatrical sledge hammers by the panders that the respectable publishers of New York and every other city are all anxious to annihilate.

"THE MIRROR'S" IMPROVEMENT.

(From the *N. Y. Globe*.)

THE DRAMATIC MIRROR has recently been galvanized into a vital and interesting theatrical publication.



ARTHUR SCHNITZLER.

Author of "The Affairs of Anatol," "The Reckoning," "Literature," and "The Green Cockatoo," and the most widely discussed playwright in Europe.

JULIA OPP WRITING A PLAY.

Julia Opp is writing a play, the scenario of which has been accepted by Martin Harvey, who has promised to give it an early production in England.

(No replies by mail. No attention paid to anonymous, impersonal, or irrelevant queries. No article addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)



F. B. New York city.—Kindling was produced at the Burbank Theater, Los Angeles, Cal., week of July 30, 1911, during the starring engagement of Margaret Illington with the Burbank Stock company. Miss Illington opened her road season in this play at Providence, R. I., week of Nov. 13, 1911.

L. Mc. M., Cincinnati, O.—Lina Abarbanel opened in Chicago, Ill., Nov. 11, 1912, in *Miss Princess*, under the management of John Cort.

Anna L. Hall, Springfield, Mass.—Richard Gordon is now at the head of his own stock company at the Grand, Cleveland, O.

Constant Reader, Philadelphia, Pa.—Jessie Busley is now appearing in vaudeville in *Miss 318*.

Martin H. Burke, Springfield, Mass.—Elliott Page and E. A. Johnson's dramatization of Frank Norris's novel, "The Pit" was performed at Imperial Theater, London, Eng., for copyright purposes. Channing Pollock's dramatization was presented for the first time in New York at the Lyric Theater, Feb. 10, 1904.

Caroline Lockhart, Cody, Wyo.—Address not known.

G. M. Britton Co., Reading, Pa.—The whereabouts of the Madam Renolds is not known in *The Mirror* office.

E. Sanford, Vancouver, Can.—The Prisoner of Zenda was presented at the Lyceum Theater, New York city, Sept. 4, 1895. The Virginian was given at the Manhattan Theater, New York, Jan. 5, 1904.

P. P., Brooklyn.—Miss A. B. Morrison, Gaiety Theater Building; A. J. Kelley, 1416 Broadway, and Georgia Woolf, Playhouse, Forty-eighth Street are agencies which place children with companies. The Apeda Studios are at 102 West Thirty-eighth Street.

Cyrus Risler, Jr., New York.—Write to the Messrs. Shubert for the information you want about the Hippodrome. The mermaids actually come out of the water. The *Scientific American* had an article on the subject some years ago.

FOR CHARLES HOWE.

Editor DRAMATIC MIRROR:

Sir.—If Mr. Charles Howe, who was with the Africa company, Toledo, will confer with the Toledo Transfer Company, we have some information that will interest him. C. F. WALL.

TOLEDO, OHIO, Nov. 29, 1912.

FRIENDS OF "THE MIRROR."

To the Editor of THE DRAMATIC MIRROR:

Sir.—The members of a social club in the Bronx, all of whom are readers of *The Mirror* (deeming it the best all-around dramatic paper in New York), are going to beg a little space in your columns for this letter. The next time you are going to print pictures of stock players consider that of Rowden Hall, the Bronx favorite player. Surely, it will grace your stock page, or possibly make an appealing center picture for an interview or other write up. This is the first time we have asked such a favor and have read *The Mirror* for two years now, never missing a Wednesday. You acceded to the requests of E. L. in a recent issue as regards Theodore Friebs, and we hope for the same speedy returns as regards our favorite.

Sincerely,

C. HALL, Secretary.

We hope soon to be able to meet the wants of our readers.

"MEL" MACDOWELL WILL NOT RETIRE.

A report was current that Melbourne MacDowell, the late Fanny Davenport's husband and leading man, was going to retire from the stage, which the actor strongly denies. He says he is now just fifty-one, practically in the prime of life, and hopes for many more years of useful activity.

"Mac" doesn't look his years, but does look as if he would make good his threat of continued activity for a good long while.

MRS ANNIE ADAMS A STAR.

Mrs. Annie Adams, mother of Maude Adams, has returned to the stage, after an absence of several years. She is now appearing in Pacific Coast cities in *The Butler's Secret*, a play especially written for Mrs. Adams. Her company consists in part of Leslie Forrest, Arden Farley, Ray Monde, Wilfred Lee, Jerry Valentine, Harry Taylor, Nellie Butler, Gertrude Plummer, Florence Matthews, W. Lee Brandon is the business manager.

THE PUBLICITY MEN THE CALLBOY



Every week a neatly printed folder, called The Shubert Bulletin, is sent out to the various newspapers and magazines from the office of Whitman Bennett. Together with the chronicle of routine happenings, news items and regular announcements of forthcoming productions there is generally a little essay on general theatrical conditions. Of course, the essay is suggested by some Shubert production, but it is not mere puffing. It is always well written and often interesting or suggestive on its own account. Thereby hangs a moral: That good press-agenting is generally most successful, when it least resembles mere press-agenting. The average newspaper resents the glorified descriptions of plays not yet performed, the trivial and silly anecdotes, whose only excuse for being is that they contain the name of an actress or actor in a production you are desirous of advertising. Good taste and restraint pay, seemingly, even in publicity work. I have observed how the better newspapers generally print verbatim the announcements and "stories" sent out from certain offices. The Shubert bulletins are a case in point.

This week, for example, the bulletin contains a short article entitled, "The Classic Drama Neither Dead Nor Dormant in New York City." It reminds us that Sothern and Mariows have completed a successful Shakespearean season at the Manhattan Opera House, that Annie Russell is producing Much Ado About Nothing at the Thirtieth Street, that William Faversham has given New York an artistic and generally commendable production of Julius Caesar and that John E. Kellard is giving Hamlet at the Garden Theater. It also goes on to say: "Two other Shakespearean organizations which will probably be seen in the metropolis this year are Robert Mantell's company, now on tour and the special company with which Granville Barker has been presenting several Shakespearean plays in London, although the last is not definitely settled."

AN ERUPTION AT THE WINTER GARDEN.

Hoffman vs. Moore, Dancers, and the Explosion of Temperament.

A real collision between two fullgrown and highly developed artistic temperaments took place during a recent Sunday night concert, at the Winter Garden, in this city. The proprietors of the two A. T. Co. are representing the American species—Gertrude Hoffman—the other the English sort—Greville Moore—were on the same bill.

Miss Moore was to present a pantomimic dance, entitled The Spirit of Opium, written by her mother, the Baroness Montau, and was ready to go on with Emil August, her dancing partner, when, according to her version, Miss Hoffman began to dismember the scenery, exclaiming, "She shan't use it." And so indefinitely did Gertrude work, and so *ad libitum* were her movements that by the time the orchestra had finished the overture, she had removed an entire section of the wings and the audience was kept waiting. To make assurance doubly sure Miss Hoffman availed herself of squatter's rights and preempted the aforementioned section by sitting on it.

The delay caused by this highly temperamental contretemps started the perplexed manager back to the stage. By assurances and persuasion he succeeded in quieting somewhat the perturbed atmosphere, the curtain rose and it was "on with the dance."

But Miss Moore and her titled mamma were very unhappy for some days thereafter, because the spirit had been taken out of the sketch.

As to Miss Hoffman's subsequent course, deponent said naught.

AN INSPIRED PLAY.

"The Flower Shop." Written on Her Domestic Experience, by Mrs. Craig Wentworth.

The domestic drama of the Wentworth family, upon which the curtain has just rung down by the marriage of the husband, Dr. Franklin H. Wentworth, to his affinity, Alice Chapman, has given momentum to a new play by Mrs. M. Craig Wentworth, the divorced, but complaisant wife. Mrs. Craig Wentworth is now preparing to launch it from the boards. It is called The Flower Shop, and is pronounced by critics as vital and pulsating. It was started by its author shortly after Miss Chapman came into their lives.

It was during the few years, when the love for the Chapman woman was gradually fastening itself upon the husband, that the observations were made, and characters collected, for her play, by Mrs. Wentworth No. 1. Some have it that there is a brilliant future ahead for it.

THE VAIN HOPE.

When Bertha kicked at four-a-day. The manager said: "Anyway You're working now; And why, forsooth, should you complain: There's bunches try to work in vain. Most anyhow."

Though Bertha knew that four-a-day Was somewhat more than mere child's play. Yet still she stuck: She hopes she'll strike a lucky moon. And hit the big time very soon— But no such luck.

From the Washington Star we acquire this more or less entertaining yarn:

"Walter Damrosch was talking about a composer who has of late been turning out his operas too fast.

"By the way," a critic asked, 'what was the motive of that last work of his? Do you know?'

"Yes, of course I know," said Mr. Damrosch. 'He needed the money.'

The theatrical profession has ever been prolific in inventions and many and varied have been the useful devices which have emanated from the Theatrical brain.

One of the latest inventions to come to light is Anne Meredith, who is playing the leading role in The Indiscretion of Truth at the Harris. The product of her inventive powers is a patent thimble, which does everything but manufacture a garment. When displaying the thimble to a bosom friend the other day, the following remark was generated. "Well, Anne, I hope the thimble is a self-sewer, for, as you never do a bit of sewing, I sincerely hope that the thimble may do it for you."

Cyril Scott tells of a dinner he once attended at which Edwin Booth was the guest of honor. Mr. Booth was called upon for a speech.

"What shall I speak of?" he asked. He was a quiet man and hated speech-making. "Oh, just tell us about the stage, something about the theater," some one said.

"Booth laughed. 'If you want to know about the sea,' he said, 'ask a sailor. If you want to know about finance, ask a banker. But if you want to know anything about the stage, ask the barber or the hotel clerk—anyone except an actor.'

Eugene O'Hourke has been telling the Chicago Press Club about a stranger in a certain Western town who craved information. Approaching a person whom he sized up as a native, the visitor inquired:

"Could you kindly tell me, sir, where the Second Presbyterian Church is?"

"I could not," answered the other. "I don't even know where the First Presbyterian Church is."

A recent audience at the Toledo Empire was properly overcome when, just as the Star and Garter show had gotten underway, a shrill voice resounded through the house crying, "The king is in the bathtub! The king is in the bathtub!" The opening chorus paused and the principals gasped, but the orchestra saved the day. The audience was at loss to account for the extraordinary outburst, so unexpected and in such extremely bad taste.

But the management wotted well what had happened. The company carries a mascot in the shape of "Polly," a small green parrot with fabulous lung power. In the programme is a burlesque entitled The King is in the Bathtub, and "Polly," being permitted to attend rehearsal, had waxed familiar with this title line. Hence the disturbance. The ambitious but misguided bird was promptly captured and sentenced to solitary confinement in an obscure dressing-room, where she was regaled with the regulation calaboose menu of bread and water. Another stage aspiration gone, blighted.

THE CALLBOY.

VICTOR HERBERT WINS SUIT.

Composer Need Not Pay for Composing Cabinet Which Did Not Exclude Sound.

Victor Herbert, who has been defending a suit in court, for a claim of \$24,553, brought by Nathan Burkan, for constructing on the top floor of his residence, in West 108th Street, a sound-proof, padded composing cabinet—padding cabinet, it sounded when referred to during the trial—but which didn't proof-sound for the purpose it was intended for, was rewarded for his plucky fight and resistance to a contemplated hold up, by a verdict in his favor.

Judge Well, to the joy of the composer, and confusion of Nathan Burkan, the builder, decided that the contract had not been complied with, the goods not delivered, and that Mr. Herbert did not owe the bill, so need not pay it.

RICHARDS'S WIFE TALKS

Plaintiff Against Lulu Glaser Says She Coached Him Note by Note and Line by Line.

When Lulu Glaser, former wife of Ralph Herz, and Thomas S. Richards, husband of Bertha Richards, arrived in Baltimore on the morning of Dec. 1, they both registered at the Stafford Hotel. As soon as Miss Glaser and Mr. Richards had registered they gave instructions to the clerk at the Stafford that no cards were to be sent to their room and that all newspaper representatives be barred from seeing them.

Nat Roth, who is Miss Glaser's manager, came down from New York to visit her. He was with her for some time, but the nature of his business could not be learned.

It was not known at the Maryland Theater that Miss Glaser had arrived in Baltimore, as she was expected to be a guest at the Hotel Kerman. Before leaving Pittsburgh late Saturday night Miss Glaser received word that her father, Julius Glaser, was critically ill at his home, in Mount Vernon, N. Y., and it was thought she would visit him before coming to Baltimore. Later on Miss Glaser gave out a statement that her father was better and that she would not go to New York to visit him.

Following arrests in Pittsburgh Saturday night Miss Glaser gave a \$2,000 bond.

Mrs. Bertha Richards, who sued Lulu Glaser for \$50,000 for alienation, has been interviewed at her apartments in Pittsburgh, and tells a sorrowful story of her devotion to her husband from the days when they were fellow students of music in Paris.

She told of her marriage to Thomas Richards after a romantic courtship in a foreign city.

"We met in Paris," she said. "We both came from Colorado and both were taking instructions from the same teacher. He

was a dear, lovable boy in those days, and full of ambition. We worked and studied together and took long rambles about the city. I looked upon him just as a good boy friend, but before long he declared his love for me and insisted on our marriage. Then he became ill and we started for America. We were married in Washington sometime in 1904.

"The day that I heard positively he had fallen under the influence of Miss Glaser I went to his hotel and saw him for a few minutes.

"Do you realize what this will mean to your mother?" I asked him. He laughed at me. 'And do you really mean to go with this woman?' I inquired. 'Take care now,' he fared up: 'Remember, you are speaking of the woman I love.' That is how he talked to me. I went away and have not spoken to him since."

Among other pleasant things Richards is accused of saying to his wife is that he was done with her, as she was a milestone about his neck. Mrs. Richards tells another story.

"We were so very happy together before this woman entered our lives," she said. "I loved him with my whole being and he loved me, too." Mrs. Richards went on. "I worked as hard for his success as he did; tirelessly assisted and coached him, note by note and line by line, for I was acknowledged to be a very good critic. I attended every one of his early performances and noted what I deemed defects. These I would point out and together we worked to remedy them. I do not claim all the credit for his success, but I certainly helped my husband. And this is how he repays me."

DEATH OF PHOEBE DAVIS.

Well Known and Popular for Twelve Years in "Way Down East."

The general public, as well as the theatrical profession, will receive the passing away of Miss Phoebe Davis (Mrs. Joseph H. Grismer) with a deep sense of regret. She died at her home in Larchmont, N. Y., on Wednesday, Dec. 4, from general debility.

Phoebe Davis was born in Cardigan, Wales, in 1864. She came to this country, while still a child, with her parents, who located in California, where her father was appointed Government commander of light-house vessels.

At seventeen she made her debut on the stage, playing the leading role in Clay Greene's play of Chispa. It was during this engagement that Joseph H. Grismer, who played the leading male part, first met her, and a year later they were married.

On New Year's Day, 1893, Miss Davis appeared for the first time in New York, as star in The New South, another of Clay Greene's plays, at the Broadway Theater. Two years later she was seen in "Way Down East," in which play she toured the country for twelve years, and also played it in London. She retired four years ago. Besides her husband she is survived by a son.

EDNA GOODRICH PAYS CUSTOMS TOLL.

Notified by Uncle Sam, Mama Goodrich Calls at Customs House and Pays \$800.

Because Edna Goodrich failed to declare her new gowns when she arrived here from Paris, on the nineteenth of last August, her mother, Mrs. Nellie Goodrich, appeared at the Customs House one day last week, and paid duty to the amount of \$800.

Asked about the gowns and jewelry, at the time of landing, Miss Goodrich said that they had all been taken out of this country with her when she went abroad, and when asked if she would make the statement under oath she consented, and "swore off" \$20,500 worth of apparel and jewelry.

Miss Goodrich thought the matter ended there; but Collector Loeb since then received important information from Uncle Sam's sleuths on the other side and Miss Goodrich was informed that the case had been turned over to the United States Attorney, and that, if she wished to avoid criminal prosecution, she had better appear promptly at the Customs House. Mrs. Goodrich went before Surveyor Henry and was examined by Solicitor Barnes relative to the purchases of her daughter. Later she paid the duty of \$800.

ENGLISH ACTOR IN NEW PLAY.

Norman McKinnel Will Produce "Rutherford and Son" Under Ames's Management.

Norman McKinnel, the English actor, under the direction of Winthrop Ames, will make his first New York appearance in Rutherford and Son, by Miss Ethel Sowerby. The play has been one of the successes of the past year in London. It was written by a young girl not yet in her twenties, who never had previously written for the stage, but had confined her literary efforts to the editing and retelling of fairy stories.

Rutherford and Son, with Mr. McKinnel

in the leading role, will begin its limited New York engagement next Monday evening at the Little Theater. Mr. McKinnel will bring his London company with him, included in it are the three actresses who were in the first performance of Rutherford and Son, in London, Edith Olive, Agnes Thomas and Thyrza Norman. Four other well-known English actors will appear in the play, J. V. Bryant, L. G. Carroll, J. Cooke Herford and Marie Ault.

In order to make way for Norman McKinnel and Rutherford and Son, Arthur Schnitzler's satiric comedy, The Affairs of Anatol, now current at the Little Theater will end its run next Saturday night. It will go to Chicago, where it will begin a limited engagement at the Fine Arts Theater on Tuesday night, Dec. 17. The entire Anatol company, with the exception of Marguerite Clark, who is featured in Mr. Ames's afternoon production of the play for children, Snow White, will go to Chicago.

DALY PORTRAIT SALE.

Sir Joshua Reynolds's David Garrick Brings Highest Price.

At the recent sale of the photographs and theatrical, so familiar to the habitués of Daly's Theater, in the days of Augustin Daly's management, at Anderson's, a total of \$2,500 was realized.

Among the pictures sold, one of David Garrick, by Reynolds, brought the highest price—\$1,000.

For Wellington's portrait, by Jackson, sold for \$115, and a Lambton coat of Bull's picture of George Frederick Cook, as Richard III, brought \$140.

D'ALBERT'S NEWEST OPERA.

Eugene d'Albert, the composer of Tiof land, has scored a fresh success with his latest operatic work, Liebesknoten (Chain of Love), presented for the first time at the Volksoper, Vienna. The work is described as highly melodious and dramatic, and has been promptly accepted for presentation at scores of the leading opera houses throughout Europe.

IRVING PLAYERS IN "JULIUS CAESAR."

MONTREAL, CANADA.—The first Shakespearean production of The Irving Players, of Montreal, recently produced Julius Caesar at the Douglas Memorial Hall. The performance was a great success, and the principals were recalled after their scenes. Special costuming and scenery added to the finish of the whole. Harcourt Farmer, who directed the production, played Brutus and scored a personal success. Flora Barbara played up to him as Portia, and hits were made by Charles McDonnell as Julius Caesar, E. B. Portway as Cassius and Rita McDonnell as Calpurnia. Local critics declared it an exceptionally good production for non-professional players. The tragedy was followed in the approved "old-school" style by a one-act comedy, The Shilling, which was greeted with loud laughter and applause. Harcourt Farmer displayed his versatility by appearing as Colonel Berneux. Rita and Charles McDonnell also appeared in this. A very favorable verdict was given by those present, among whom was W. A. Tremayne, The Montreal correspondent, and The Irving Players have advanced another step in their praiseworthy movement.

NEWS FROM CAPITAL CITY

Sothern-Marlowe Entertain President—Maude Adams Charms in "Peter Pan"—Other Bills of Current Week.

WASHINGTON (Special).—Convening of the second half of the Sixty-second Congress last Monday for the short term ending Mar. 4, crowds the Capital with visitors, filling the hotels to completion. The theaters during the week have held large audiences.

The opening, Dec. 2, of the Sothern-Marlowe fortnight engagement at the Belasco, in their Shakespearean repertoire, notably perfect in scholarly interpretation, with a wealth of rich mounting and costuming won warmest appreciation of crowded assemblages. Upon the opening night, when Much Ado About Nothing was the bill, the distinguished stars had as guests in the boxes President and Mrs. Taft, accompanied by a large party from the White House. During the week Mr. Sothern and Miss Marlowe were recipients of many honors of a pronounced nature. The repertoire for the first week included Taming of the Shrew, Romeo and Juliet, Twelfth Night, Merchant of Venice, As You Like It, and Hamlet. For the second week, the same list of plays will be continued, with Macbeth substituted for As You Like It.

The engagement of Maude Adams in a revival of Peter Pan crowded the National at every performance during the past week. Probably no more sincere welcome has been given a star as that accorded Miss Adams in this most delightful play. Charles Frohman was a visitor during the latter half of the week, viewing the play, which goes into the Empire, New York, for a three weeks holiday season, commencing Dec. 23.

The current week's attraction at the National is Louisiana Lou, which scores strongly with large audiences. Alexander Carr and Sophie Tucker head a strong company which includes Harry Hanlon, Helena Salinger, Bessie De Vole, Robert O'Connor, Burrell Baraberto, Eleanor Henry, and Lester Crawford. Next week, The Pink Lady.

Robert Lorraine and his London company in Man and Superman has just concluded

a splendid week at the Columbia. Louis Alphonse, Lydon Smith, A. J. Kaye, Rockwell, and William McVay, Ethel Marlowe, and Hence Kelly gave excellent support. Denman Thompson's Old Homestead, now in its twenty-seventh season, is the very attractive offering for the present week, with a large opening audience. Edward Snider is again seen as the lovable Uncle Joshua Whitcomb, and Fred Clare, a member of the company for twenty-five years, is still playing Happy Jack. Other old favorites are Gus Kammerer, Charles J. Clarke, George Patch, Annie Thompson, and Maggie Breyer. Next week, Laura Hope Crews and H. B. Warner in Blackbirds, to be followed Christmas week by The Girl of My Dreams and New Year's week by James K. Hackett in A Grain of Dust.

The members of the Washington Symphony Orchestra are congratulating themselves that their organization is one of the few of this country possessing a woman in its roster. Since the beginning of rehearsals for the present season the strength of the second violin has been augmented by the presence of Lillian M. Milovich.

A Lucky Hoodoo, featuring Billy B. Van and the Bonum Sisters, was a strong winner last week at the Academy of Music, entertaining large audiences. The Confessor is this week's attraction.

At Chase's, Dec. 8-14, are Ray Cox, Mrs. Louis James, George Wilson, Bekker's Pedouin Ames, Rooney and Bent, Ben Linn, and the Schillings.

Manager James Tatcher, of Poli's, announces that E. Z. Poli has completed arrangements with booking agencies in New York whereby he is able to secure higher grade vaudeville features than heretofore.

Business at the burlesque houses continues excellent. Last week's bills were: Gayety, The Golden Crooks; Lyceum, Lady Buccaneers. This week: Gayety, Dave Marlon and the Dreamland Burlesquers; Lyceum, Dante's Daughters. JOHN T. WARDE.

WHITE RATS' CLUB HOUSE.

Actors' Union Dedicates Its New Building on Forty-sixth Street.

The White Rats Actors' Union of America, an organization of theatrical performers numbering approximately 25,000 members, and devoted to the cause of fair play and equity between performers and managers, opened their new \$200,000 clubhouse and business administration building in this city last Saturday evening. The event was one of importance in the history of theatricals in this country, inasmuch as the new building is the first home of the actor, owned by the actor, and run by the actor in the United States. Members of the W. R. A. U., constantly traveling in the pursuit of their profession, are everywhere throughout the country, but, with one accord, their hearts were in New York city on Saturday night. For years members of the big organization have looked forward to the day when they might have just such a building as has just been dedicated.

The new building has been erected on ground secured on a long term lease, just off Broadway, on Forty-sixth Street. In it are the business offices of the W. R. A. U., The Player, the W. R. A. U.'s official weekly newspaper; more than 100 sleeping chambers and all clubroom facilities, including billiard parlors, bowling alleys, swimming pool and gymnasium.

The "house-warming" was attended by practically every person of prominence in the amusement business who happened to be in New York city at the time, and by scores of theatrical notables from cities other than New York, who made the pilgrimage to the Eastern metropolis to be present.

Well-known performers like George M. Cohan, Willie Collier, Weber and Fields, and Montgomery and Stone appeared at the informal cabaret performance, which was a feature of the "house-warming" ceremonies. Junie McCree, well-known actor, who is now president of the W. R. A. U., made a short dedicatory address.

"HAJJ" IN MORE TROUBLE.

\$25,000 Asked for Pinching a Bagdad Beauty During the Bazaar Scene.

Hajj, the beggar in Kismet, has added to his troubles—and the Lord knows he piles up sufficient for one strenuous night—if the story that comes out of Cincinnati is true. In addition to those little pinpricks of this delightfully optimistic mendicant, seen while the curtain is up, a Miss Mollie Quinn, supernumerary, domiciled in the Ohio metropolis, accuses him, judicially, of having pinched her during the bazaar scene so as to leave tattoo marks on her more or less beautiful arm. Wherefore her attorney, one Harry Weber, comes with a legal claim for damages to the amount of \$25,000 against one Otis Skinner (disguised as said Hajj six nights in the week not counting the afternoons) for executing said additional stage bus. The plaintiff is fair and twenty-five.

"I do not know Miss Quinn," said Mr. Skinner, when informed of the suit. "The

hazard scene is one where there is a deal of jostling on the stage, but I certainly would not be guilty of anything of the nature she charges. The first intimation I had of the suit was when Attorney Weber called at our rooms at the Sinton and informed my wife that unless I made financial reparation for pinching a 'super' a suit would be filed. The thing is so ridiculous that I would not even speak to the attorney concerning it."

SINGER INHERITS \$25,000.

Charmed by Her Voice, Kentucky Man Makes Miss Mehaffy Beneficiary in Will.

Blanche Mehaffy, who supports Herbert Cyril in vaudeville, this season, has experienced a very delightful surprise.

A Kentuckian, of the name of Horace Wilson, for the past seven seasons never missed the opportunity of listening to Miss Mehaffy's voice, whenever she appeared in Lexington, where he lived. Her voice evidently possessed an especial charm for him. Of this the fair singer, however, was entirely unconscious.

Several months ago Wilson died, and when his will was read, to the astonishment of his relatives and friends, and more especially Miss Mehaffy, it was discovered that he had bequeathed \$25,000 to her, for the pleasure her singing had afforded him.

Miss Mehaffy's first appearance was made in St. Louis six years ago, in Forrest Park Highlands concert. Two weeks ago she made her debut in vaudeville, in Chicago. She goes to London at the end of this season for a six weeks' engagement.

MRS. ROBERTS WEEPS IN COURT.

Actor's Wife Begs Court Not to Have Letter Read—Asks \$100 a Week Alimony.

In her action of separation from her husband, Theodore Roberts, in the Supreme Court, in this city, on Dec. 5, Mrs. Roberts wept and implored Justice Cohan that a letter, in which she told of her love for her husband, might not be read in open court.

The letter was addressed to her husband and read in part:

"Thank you, dear, for your letter and check. I am well and so happy to have [Mrs. Roberts's dog] home again. It was hard to have him gone for two days and a half."

"Rest your tired nerves. I will do all I can to aid in your relief. I need not tell you I repressed my affection; you know it was all there and will remain. No one else will be called into our sanctuary. I have never told any one of our married troubles."

"Now you are free even to outward acts, for I assume we have established separate maintenance, and the presence of love and duty need not be kept up by you. You are free to live openly as you please without fear of me or the law. Only leave me the dignity of silence. It will not be difficult, as your profession calls you away."

"You have spoiled me for the companionship of lesser minds. You see I do admire my husband and am proud of him. I have

NEW YORK THEATERS.

EMPIRE Broadway and 46th Street. Evenings at 8:15. Matinee, Saturday, 2:15. LAST 3 WEEKS CHARLES FROHMAN Presents

NAZIMOVA
In the 4-Act Drama,
BELLA DONNA

Adapted from the novel by Robert Hichens, by JAMES BERNARD FAGAN.

LYCEUM 45th Street, near B'way. Evenings at 8:15. Mats. Thur. and Sat. at 2:15. LAST 3 WEEKS Charles Frohman presents

MISS BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 15th St., near Broadway. Evenings, 8:15. Mats. Wed. and Sat., 2:15. CHARLES FROHMAN, Manager

LAST WEEK Charles Frohman Presents

JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK

By the Author of "THE THIEF."

CENTURY THEATRE 64d & Central Park West. Phone, COlo. 8800. Evenings, 8:10 sharp. Matinee, Wednesday and Saturday at 2:10. Prices 25c. to \$1.50

LAST 4 WEEKS

THE DAUGHTER OF HEAVEN
With VIOLA ALLEN

written more now than I intended, but will not again. MUMSY."

Mr. Roberts has paid her from \$50 to \$100 a week since their separation in 1910. The trial will be continued this morning.

ROYALTIES FOR ALIMONY.

Song Composer Vows That He Cannot Support Former Wife on His Income.

Vincent Bryan, composer of popular songs, etc., served notice through his attorney, Tuesday, Dec. 3, in this city, that he will ask the Supreme Court to sign a divorce decree eliminating the alimony. Mrs. Bryan has taken the larger part of his fortune, he says, and he even has been forced to give her a \$5,000 insurance policy when short of ready money.

Mrs. Bryan obtained a divorce in Dec., 1911, with an order for \$50 a week in alimony. The paper filed by Mr. Bryan says that her two brothers, Archibald and Edgar Selwyn, a playwright and an actor, earned \$100,000 last year and are able to support her.

FATAL HOTEL FIRE IN LOS ANGELES.

One Actress Killed, Several Others Fatally Hurt Jumping from Burning Building.

In the disastrous St. George Hotel fire, which occurred at Los Angeles, Cal., on the night of Monday, Nov. 18, Ellen Moran, known in private life as Mrs. Charlotte Harrington, was instantly killed by jumping from the sixth floor of the burning structure. Fern Melrose jumped from the fourth floor window. Anna Harrah suffered a sprained back while jumping from a sixth floor window, and Jefferson Osbourne had his face, hands and arms burned.

BELMONT-LINDNER MARRIAGE.

Now Together, Now Apart, Reports Conflict—Hammerstein Offers Bride \$2,000 a Week.

"I am Raymond Belmont's wife, and I have no intention of doing anything but remaining so," declared Ethel Loraine.

That is all. Meanwhile many solicitous friends of the bride are indulging all sorts of speculation, and many of them are responsible for irresponsible rumors in the columns of the daily press.

Why not give the young couple time to

NEW YORK THEATERS.

NEW AMSTERDAM Theater W. 42d St. "The House Beautiful." Klaw & Erlanger. Managers Evenings, 8:15. Mats. Wed. and Sat., 2:15 Klaw & Erlanger Present The Success of All Europe

THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehár. Author of "The Merry Widow." American Libretto by Glen Macdonough. NOTABLE CAST OF 100

LIBERTY 42d Street, near B'way. Evgs. 8:15. Mats. Wed. and Sat. at 2:15. Klaw & Erlanger, Managers Klaw & Erlanger will Present

MILESTONES
By Arnold Bennett and Edw. Knoblauch. The Greatest Comedy Success of the last 50 years.

Playing to Crowded Houses at the Royalty Theater, London.

KNICKERBOCKER B'way & 38th St. Charles Frohman, Klaw & Erlanger, Props. Evgs. 8:15. Matinee Wed. & Sat. 2:15.

Klaw & Erlanger present A New Musical Comedy

OH! OH! DELPHINE
Cast and Ensemble of 100 Book and Lyrics by C. M. S. McLellan. Music by Ivan Caryll, composer of THE PINK LADY.

WALLACK'S Broadway & 30th St. Evs. 8:20. Mats. Wed. (Pop.) & Sat., 2:20. LAST WEEKS

SIMONE
(The Liebler Co. Managers) In Louis N. Parker's New Comedy
The Paper Chase

play out their little drama? Denouements are likely to come quick enough without anticipating them, in haste unduly.

Incidentally, the father-in-law of the young millionaire turns out to be Alfred Lindner, owner of a prosperous clothing-sponger plant on West Twenty-second Street, this city, known as the Universal Sponging Works, who has seen nothing of his daughter, the present Mrs. Raymond Belmont, for five years. She left her home at the age of seventeen, and few tidings of her have reached there since that time. Her father has married again and her young step-mother has never seen her.

Meantime William Hammerstein is ready to exhibit the romantic young bride at the Victoria, and offers her \$2,000 a week for the privilege.

NEW VAUDEVILLE CIRCUIT?

Rumor That William Morris by His Acquisition of Detroit Theater, Will Follow with Others.

A rumor which started at the commencement of the season, to the effect that William Morris was intending to form a vaudeville circuit of his own, has gained considerable credence, due to the late reported sale of his one-third interest in William Morris Inc., to Marcus Low and Felix Iman for \$150,000. Mr. Morris has lately acquired the Washington-Detroit in Detroit, and it is thought that the start will be made from that city.

The monied powers that have been backing Morris in his Detroit scheme, are reported to be ready to further his future plans, and it is stated that the Shuberts will also assist if needed. That he should sell his interests in the American Theater, New York, is fairly strong proof of Morris's wish to be once more thoroughly independent of any one, as it yields an annual income of about \$120,000.

Nothing will however be known surely until after the forthcoming engagement of Harry Lauder at the Casino in New York, Dec. 23.

"FAUST" GOING WELL.

Manley and Campbell's revival of Faust, with George G. Whitefield as Mephisto, is in its seventeenth week, and bids fair to play well into May. Managers in Southern Ohio, Indiana, Illinois, Missouri, Kansas and Oklahoma desiring to book this winner, please apply to above firm at their Chicago address, Suite 1701, 1702, City Hall Square Building.

ROBERT HILLIARD IN CHICAGO

In the Role of Clever Sleuth as Created by the Only Burns—
Gilbert and Sullivan Revival.

MIRROUR BUREAU, SUITE 61,
Grand Opera House Building.

CHICAGO (Special).—William J. Burns, dramatist. It had to come—the magazine paved the way by publishing several articles by, as well as about, this remarkable and much-feared Chicagoan. Now we have Mr. Burns, the great detective, giving us a stage detective. The latter will be impersonated by Robert Hilliard, and the particular case in which he will display his amazing powers of getting hold of desperate individuals is "The Argyle Case, at the Blackstone." Mr. Burns, however, does not share alone the glory of solving a new mystery, for he has had the aid of Harriet Ford and Harvey J. O'Higgins—two masters of making people do all sorts of interesting things simply by using the proper combinations of words on the typewriter. Mr. Hilliard will have the role of the brilliant detective who clears up the mystery of a murder without the aid of the police or newspaper reporters. Incidentally he was a girl, an inspiration that Mr. Burns doesn't seem to have had in the astonishing things he has accomplished. Others in the cast will be Alphonse Ethier, Herbert Marling, Joseph Tuohy, John J. Pierson, Seaside Johnson, and Stella Archer.

Some bard has sung vainly about time turning backward in his flight. But read the names and then figure how far back time seems actually to have come. At the Garrick the Gilbert and Sullivan Festival company will sing "The Pirates of Penzance," "The New York success," which was produced at the Fifth Avenue Theater. "Reports indicate" that it is a "typical Gilbert and Sullivan opera," and will "therefore attract large audiences." The company? De Wolf Hopper, Eugene Cowles, George MacFarlane, Blanche Duffield, Kate Gordon, Arthur Aldridge, Viola Gillette, Arthur Cunningham, and Louise Bartel. The Pirates of Penzance will run for a week, and then will come the others for a week each—Patience, Pinaflore, and The Mikado, come, grandchildren, and enjoy yourselves as we did in the olden days when there was some "real comic opera."

At the Fine Arts the Hull House Players will appear in repertoire—John Galsworthy's Justice, Galsworthy's The Pigeon, and John Masefield's The Tragedy of Nan. Sara Bernhardt remains at the Majestic for another week. The repertoire is: Third act Phedra, third act Theodora, third act "Cecilia" (advertised as La Tosca), fourth act Lucetta Borgia, and son Maurice's play, one Christmas Night.

NAZIMOVA MARRIED.

Russian Actress Weds Her Leading Man,
Charles E. Bryant.

The climax of a stage romance culminated Dec. 5, in an apartment in 10 West Forty-third Street, New York City, when Mme. Alla Nazimova, the interesting Russian actress, was married quietly to Charles E. Bryant, who is playing the leading part with her in Bella Donna. No one, but a few of their very intimate friends were admitted to the secret, and these were all present at the apartments during the ceremony, but the marriage was still supposedly kept a secret. It leaked out, however, and when the couple arrived at the theater for their evening performance, congratulations were showered on them by the rest of the company.

Mr. Bryant and Mme. Nazimova first became acquainted in London, eight years ago, when the latter was there with a Russian company, as she could not at that time speak our language. The friendship which had begun in London was renewed when Mr. Bryant came to New York about three months ago to commence rehearsals for Bella Donna, in which he had played in London with Mrs. Patrick Campbell.

INTERDICTION NEW YORK STAGE SOCIETY.

Police Prevent Private Sunday Night Performance at the Lyceum Theater.

The Stage Society, of New York, composed of members of New York's swagging set, was billed to present three one-act plays, at the Lyceum Theater, last Sunday night. The doors of the Lyceum, however, did not open, and all because Commissioner Waldo, himself a member of the upper ten (or eleven, these days), refused to grant his permission for the performance.

The police, who were on hand in force, threatened to arrest management and players in the event of a performance. Chief Inspector Schmittberger, Inspector Dyer, and twelve detectives had established a cordon about the Lyceum, and those invited whom the information of the interdiction had not reached, and who arrived expectantly in their automobiles, were thus barred, and disappointedly turned away from the playhouse. Mrs. Benjamin Guinness, president of the society, had sent her footman as an extra precaution, to warn off the arriving guests, by making the proper explanations.

Henry G. Gray, the legal adviser of the

Besides her appearances twice a day the wonderful wonder, Sara, has been doing her Christmas shopping in Chicago. She intends to buy some \$5,000 (press agent's figures) worth of lovely things for the Houstons, the relatives of Victor Hugo and a few European kings and queens. She is astonished by the immensity of the stores in Chicago.

"What a wonderful shopping center it is," exclaims Bernhardt. "What stores are the great places—the marvelous variety—series!" A few more like expressions and the French actress will be writing advertisements for James Stokes, who knows the commercial value of an adjective to the cent.

We all slip occasionally, and now it is the turn for Jack Lait, the popular and energetic Mr. Lait. He gives considerable space and showing to an article in the American telling why vaudeville fails to attract opera stars. After writing of his own failure to induce Mary Garden to go into vaudeville at \$10,000 per week, he gives the "reason" for the non-appearance of opera stars on the vaudeville stage. It is this—opera singers have too much pride to go into vaudeville. Come, try again, Jack. With operatic folk pride doesn't amount to a single whoop-ia when the dollar is concerned. The reason that they do not appear in vaudeville is that vaudeville would ruin their voices in about one week. Imagine Dalmores beating his chest twice a day to get that lift-high-the-sword note in Faust. Think of what Miss Garden's voice would sound like if she sang twice a day for three or four days. No, don't think of it either!

Besides those already mentioned, the attractions in Chicago are: The Man from Home, at the Chicago Opera House; The Little Millionaire, at the Grand Opera House; Jolly Follies, at the Columbia; Fine Feathers, at the Cort; The Little Tenderfoot, at the Crown; variety, at the Great Northern Hippodrome, which, incidentally, is proving itself a fine success; Jacob P. Adler and company in repertoire, at the Haymarket; The Wall Street Girl, at the Illinois; Mutt and Jeff, at the Imperial; The Girl at the Gate, at the La Salle; Little Women, at McVickers; The Common Law, at the National; The Million, at the Olympic; Puss in Boots heading the vaudeville bills at the Palace; Years of Discretion, at Powers; Bought and Paid For, at the Princess; Ben Welch and his burlesques, at the Star and Gayer; The Blindness of Virtue, at the Studenbaker; The Rosary, at the Victoria. LITTELL McCLEUNG.

society, was enraged at the action of the police, especially as he recalled the arrest of Sydney Rosenfeld, President of the Federation of Theater Clubs, and his dismissal because of the decision of the Court of Special Sessions on the ground that the performance was not a public one. He pointed out this fact to the inspector and his associates, but this made no impression upon them.

STAGE FOLK TRAPPED IN ELEVATOR.

Falling More Than Three Stories, Held Prisoners One Hour in Philadelphia Hotel.

For one hour, between 7 and 8 o'clock P. M., just before theater time, six stagefolk were trapped and held prisoners in a falling elevator, in the Hotel Strathmore, Philadelphia.

The car had fallen from the fifth to a point between the first and second floors, and there stuck, and there the six, four women and two men, worried themselves almost into distraction because it was near rise of curtain and there they were, captives in an iron cage.

Not until the door of the floor above, and the top of the elevator were broken open with an axe, and with the aid of a ladder, were they released. Among the group of endangered professionals was Flora Crendle, understudy of Alice Devery, who plays the part of Scrolette in The Pink Lady. Imagine the young woman's horror at the possibility of indisposition on the part of her "overstudy" and she not there for the emergency—the chance!

ACTRESS STANDS BY "HUSBAND."

Arrested for Embezzlement, Also Charged with Bigamy, Florence Bauer Clings to Him.

From West Point, Ga., comes the story that H. W. Parker, former cashier of the Bank of Commerce, Winnebago, Minn., in a signed confession admitted a shortage of \$17,000 in his accounts, told of his flight last April from the Minnesota city, where he left a wife and three children, and of his marriage last June in Georgia to Florence Bauer, a Cleveland actress.

He was arrested while living under the name of Charles W. Long, in West Point where he owns a motion picture theater, but expressed a willingness to return to Minnesota to face the charges against him there.

Parker's actress wife made the following statement when she heard the alleged confession: "If necessary I will return to

NEW YORK THEATERS.

BELASCO Theater, W. 44th St.
Even. at 8:15. Mats. Thurs. day and Saturday, 2:15.

DAVID BELASCO Presents

FRANCES STARR
In a New Play,

THE CASE OF BECKY

REPUBLIC THEATER, W. 44th St.
Evenings at 8:15
Mats. Wednesdays and Saturday 2:15

DAVID BELASCO, Sole Manager

William Elliott and David Belasco present

THE

GOVERNOR'S LADY

A play in Three Acts and an Epilogue in "Chalk,"

by ALICE BRADLEY.

Special Returns, Cast, including

Samuel Coates, Emma Dunn, Robert

McWade, Jr., Gladys Hanson, Milton Sills,

Verona Maxwell, Corcoran, and others.

Eltinge 42d St. THEATER
Phone 3420 Bryant.

New York's Newest Theater, Just W. of 42nd St.

Evenings 8:20, Wed. and Sat. Matinees 2:15.

Wednesday Matinees, Popular.

The American Play Co. Announces

A New Play in Four Acts.

WITHIN THE LAW

By BAYARD VEILLER

By BAYARD VEILLER

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NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, \$1. Even. 8

Under Many Flags

Superb Series of New Spectacles

48th St. THEATER, East of B'way,
Even. 8:15. Mats. Thurs. &
Sat., 2:15. Phone 178 Bryant.

LEW FIELDS Presents

WILLIAM COLLIER

A NEW FARCE

NEVER SAY DIE

WILLIAM COLLIER, 48th St. E. of B'way,
Even. 8:15. Mats. Thurs. & Sat., 2:15.

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GRADY'S PLAYHOUSE,



STOCK COMPANY NEWS



STOCK COMPANIES IN NEW YORK CITY

The excellent stock company at the Prospect Theater presented The New Sin week before last, affording the ladies of the company a chance for a rest, as there were none but men in the cast. Fine performances were given by Paul McAllister, Cecil Owen, Philip Leigh, Brandon Evans, Charles Harris, John J. Owens, and Elbert Benson. Last week, The Prisoner of Zenda, in which Cecil Owen scored an especial success in the title role. Brandon Evans, Robert Walsh, John J. Owens, Philip Leigh, Paul Scott, Irene Timmons, Carey Hastings and Lillian Niederauer. Others in the cast were Elbert Benson, Paul Schwager, Frank Brady, Robert Walsh, Charles Clarke and Fred Somers. This week, The Charity Ball.

At the Metropolitan, Cecil Spooner and her stock company presented week before last The Adventures of Polly, written by Charles E. Blaney and Miss Spooner, and it was most cordially received. In the cast were, besides Miss Spooner, Rowden Hall, Howard Lang, Hal Clarendon, Frederic Clayton, Leroy Earl Gahris, James J. Flanagan, Kenneth Clarendon, Adrian Perrin, Albert Gardner, Gus Bloom, Harry Mason, Thomas O'Neill, Marquita Dwight, Hetta Villers, Ricca Scott, Violet Holliday, Gussie Kline, Lillian Gordon, May Kelly, Gussie Evans, and Edith Biggs. Last week, St. Elmo. This week, The Virginian.

At B. F. Keith's Harlem Opera House week before last the stock company gave a capital performance of The Fortune Hunter, George Soule Spencer scoring especially in the title role. Others in the cast, all admirable, were Walter Horton, Franklin George, Garrett Beckman, Theodore Doucet, Ellis Martin, Forrest Seabury, Master Clarke, William Bonney, Gerald Harcourt, Avon Breyer, Philip Bishop, Herbert Bostwick, W. C. Bell, Jr., Priscilla Knowles, Brenda Fowler, and Parke Patton. Last week, Madame Sans Gêne. This week, Salome Jane. Next week, The Nigger.

The Academy of Music stock company began an engagement at the Star Theater on Dec. 2, in Alias Jimmy Valentine, with Claude Payton in the title part.

FALL RIVER STOCK

FALL RIVER, MASS. (Special).—For the second week, Nov. 25-30, of their engagement at the Bavor, the Malley-Denison company presented The Lion and the Mouse, with several new members in the cast. Miss Louise Hamilton appeared as Shirley Rosemore, matinee and night, Nov. 25, and was replaced by Miss Caroline Elberts, who made her first appearance with the company Nov. 26, as leading woman, and made a most favorable impression, displaying much ability and power in the part that made her a favorite from the start. Miss Elberts wore some unusually fine gowns.

Richard Thornton, as John Burkett Ryder, Eugene Fraser as Ex-Judge Stott, Bernard Steele as Senator Roberts, Sydney Edwin Higgs as Jefferson Ryder, were all excellent. Miss Winona Bridges made her first appearance as a member of the company, playing the character of Mrs. John Burkett Ryder and gave one of the best performances of the character seen here. Norman Wendell, Margaret Pitt, Eva Marsh, Ethel Dane, Harold M. Parkes and Irving M. Wolf completed the cast.

The production was under the direction of Frank E. Lamb, who is deserving of much credit for giving the thespians of this city a chance to see successful plays. The attendance is very large. The S. H. O. signs have been displayed several times since the opening.

Madame X, Dec. 2-7, with Margaret Pitt as Madame X. W. F. GEE.

MARTA OATMAN IN "THE HAVOC."

Theodore Bauer has come to the front as a manager, and is starring that versatile young woman, Marta Oatman in Laura Hope Crews' former role in The Havoc, over the No. 2 Circuit. Supporting Miss Oatman are Louis Howard in the Henry Miller role, Joseph Gillow and A. E. Bellows.

MAE LA PORTE COMPANY.

The Mae La Porte company played to capacity business with The White Sister at Lafayette, Ind., Thanksgiving Day. The matinee was sold out and many hundred people turned away at night, while the business all week was the largest of the season. Manager M. Enice is busy selecting new plays for Miss La Porte, and predicts that next season she will have the greatest line of plays she has ever had. The company will work toward the New England States after the holidays.

VALERIE VALAIRE IN CHARACTERS.

Valerie Valaire, the popular and well-known leading woman, whose experience in Brooklyn, Boston, Stamford, Lynn and Cambridge has won for her praise and comment, has joined the St. James Stock in Boston, as character woman. Her Aunt Gretchen, in The Spendthrift, the past week was a striking portrayal. Beth Franklin, Theodore Friebeus, William C. Walsh and H. Dudley Hawley were seen in the leads.



ELEANOR CLEVELAND,
Leading Woman Lyric Theater, Bridgeport, Conn.

Eleanor Cleveland is a name destined to become theatrical history. Its bearer, a delightful, magnetic and wonderfully capable little woman, has achieved a success which is truly astounding, considering the brief period she has been before the public.

The elasticity of her art is remarkable; whether as Zaza, Mary Tudor, Kitty, Merely Mary Ann or Ruth Jordan, her character portrayals are clearly defined and convincing.

Miss Cleveland began her theatrical career by playing Malena, in The Road to Yesterday, with the John Craig Stock company, in Boston, where she alternated with

Mary Young playing leads. She then went to Yonkers, N. Y., as leading woman at the Warburton Theater.

Since Jan. 1, 1912, she has been at the head of her own company at the Lyric Theater, Bridgeport, Conn., a city which until then got along without winter stock. Now there are two companies.

Miss Cleveland's popularity has been sufficient to counteract a continuity of "great-est leading ladies," "highest priced leading men" and "greatest shows in the world," provided by the opposition.

Here's success to you, Eleanor Cleveland, splendid artist and gentlewoman.

PAUL McALLISTER WILL NOT RETURN.

Paul McAllister, who closed as leading man last week at the Prospect, is reported to have terminated his engagement to seek new fields. Mr. McAllister will be greatly missed by his many admirers.

LEWIS J. CODY AT NORTH ADAMS.

Lewis J. Cody opened as leading man with the Bijou Players in North Adams, Monday last, in his well famed role of Pierre of the Plains. Mr. Cody recently closed as leading man with the Western Within the Law, and has headed his own companies in Stamford and Mount Vernon.

ROSE MORISON IN "WILDFIRE."

Rose Morison played a special engagement with the Morison Stock, Lynn, Mass., last week, as Mrs. Barrington in Wildfire. The Confession closed a successful week by the company, individual hits being scored by Mortimer Snow, James S. Barrett, James J. Hayden and Edna Oliver.

J. HAMMOND DAILEY WINS SUCCESS.

It was not an easy task to step into popular George Storrs Fisher's place as juvenile with the Greenpoint Players, Brooklyn. J. Hammond Dailey undertook the task a fortnight ago and has already established himself with the Greenpoint patrons.

THOMAS MULGREW JOINS EMPIRE STOCK.

Thomas Mulgrew has been added to the Empire Stock, in Providence, R. I., where he has become very popular with the patrons. The bill of the past week was Guy Bates Post's The Bridge. Lovell Taylor, Roy Phillips and Homer Barton appeared to advantage. This week, For Her Sake.

ANNA CLEVELAND CLOSSES.

Anna Cleveland has closed her brief season as star of the Bijou Players, North Adams, Mass., because of ill health. Her work in The Chorus Lady the closing week

was enthusiastically received, Miss Cleveland appearing with a heavy temperature at every performance. A short vacation in Bermuda, and then this clever and versatile artist will return to the lights.

JAMES CUNNINGHAM OPENS IN TRENTON.

James Cunningham opened Monday as leading man with the Trenton Stock, as Stephen Ghent, in The Great Divide. Mr. Cunningham's popularity in Trenton from his previous seasons awarded him warm and lengthy receptions at every performance.

CHANGES IN JERSEY CITY.

The Orpheum Players in Jersey City are undergoing several changes. Marie Curtis, Maude Gilbert, Emma Campbell, Alice Ricker, Lowell Sherman, Raymond Walburn and Wright Kramer retire from the stock company on Saturday, where all mentioned have scored heavily since the opening in September.

EDITH LUCKETT LEAVES PARKE.

Edith Luckett, the popular leading woman of the William Parke Players in Pittsfield, Mass., who has been with the organization since the opening last May, retired on Saturday to join George M. Cohan's road Broadway Jones, in which she will play the leading role. A discussion over who should play the lead in the new play If You're Only Human, was the cause of Miss Luckett's resignation, the role being played finally by Alice Harrington (Mrs. Parke.) Robert Middlemass also resigned as Mr. Parke was compelled to read the role of Gibbs, in The Man of the Hour, the role assigned Mr. Middlemass.

GRAHAM VELSEY LEAVES BRIDGEPORT.

Graham Velsey, whose great popularity has been the means of the success of the Poil Players, in Bridgeport, resigned from the company on Saturday.

STOCK NOTES.

Julia Hanchett has severed her connection with the Northampton, Mass., Players, and Karra Kenwyn has joined the company.

Richmond Stock company put on their best performance in Mother week Nov. 25-30. Sherlock Holmes this week.

The Warrens of Virginia was the offering of the Manhattan Players in Trenton, N. J., last week. George Arvine, Mabel Griffith and William E. Blake in the leads. By request East Lynne is next.

At the two Bridgeport stock houses, Bowing the Wind and The Man on the Box, were enthusiastically received last week. In the former Ethel Clifton made her debut as leading woman, replacing Frances Nordstrom, and was well supported by A. H. Van Buren and Mark Kent. In the latter Harry Ingraham and Eleanor Cleveland pleased.

Margaret Pitt received her opportunity last week as Madame X, with the Malley-Denison Stock in Fall River, and was all that could be desired. Richard Thornton, Eugene Fraser and Sidney Biggs gave capital support.

The Malley-Denison company in Lawrence, Mass., were seen in Strongheart last week. The current bill is George M. Cohan's Forty-five Minutes from Broadway, with Arthur Behrens as Tom Bennett, Jack Chandler as Kid Burns and Louise Marshall as Mary.

The Saxe Players, in Milwaukee, offered The Confession last week, with Herbert Hayes as the priest.

The Call of the North was used at Keith's, Portland, Me., last week with Franklyn Munnell in the Robert Edson role, supported by Adelaide Keim, Ethel Blande, Ralph Lingley, James Dickson and C. T. Smith.

At the Empire, in Pittsfield, the stock presented Via Wireless, with Victor Browne, Phyllis Gilmore, Everett Murray and Anna Hollinger. The Wm. Parke Players were seen in The Man of the Hour. Wallace Wasley in the same part, and Robert Middlemass, George Hassell, Edith Luckett and Madeline Moore in prominent roles.

Sherlock Holmes was the choice of the Drama Players in Lowell, Mass., last week, with J. Anthony Smyth in the title role. Grace Young, Jessie Grahame, Charles Crymble and Isaac Dillon were well cast. This week, Merely Mary Ann.

Valerie Dolze is featured with the Lyric Stock in New Orleans, which presented Lena Rivers last week.

Edward Davney has joined the Lyceum Stock at Allentown, Pa. He recently closed a very successful season with the Poil Stock in Worcester, Mass.

The very popular Stainach-Hards Stock company at Mount Vernon, N. Y., presented Clyde Fitch's comedy drama, The Climbers, week of Dec. 2, to large and appreciative houses. Ida Hammer, Averell Harris, John Webb Dillon, Louise Sanford and other members doing excellent work. Next week, in Missouri.

Joe Sweeney, who has been playing Blackie Daw, in the Western Get Rich Quick Wallingford, has closed with the company.

Richard Gordon and his players were seen in The Blue Mouse at the Grand, Cleveland, last week. Mr. Gordon as Rollett, Alice Baxter as the Mouse.

The Holden Players, at the Cleveland Theater, pleased last week in a revival of Why Women Sin. Claire Colwell, Arling Alcire, Grace Hamilton, Harry Jackson and Gertrude Mudge scored.

Anna Layng has replaced Nance O'Neill as leading woman with the Rollo Lloyd Players at Hathaway, New Bedford, Mass., and was seen as The Girl of the Golden West last week. Carl Brickett was seen as Johnson, and Henry Hicks as Jack Rance.

The House of a Thousand Candles was offered by the Cambridge Stock, Cambridge, Mass., last week. Excellent work was done by Jack Warner, Henry Grady, Harold Chase, Louise Langdon, Lucy Miliken and Adelaide Nye.

Allen J. Holuber has closed as King Love, in Henry Savage's Everywoman, to become leading man with the Olympic Stock in Cincinnati, O. Dorothy Phillips, in private life Mrs. Holuber, and recently seen as Modesty, in Everywoman, will also be in the company.

Will H. Dorlin, well known in stock, and for his clever performance in the title role in The Aviator and The Man on the Box, has joined the Holden Players in Indianapolis.

The King-Lynch Players, in Manchester, N. H., offered The College Widow last week, to their usual large business. Edward Dale Lynch, Howard Schoppe, Norton L. Stevens, Helene Redmond, Grace Belle Dale, Walter Henderson, Albert Lando, Henrietta Bagley, Eben James and Rose King were seen in the leads. Mother is the current attraction, with The Squaw Man to follow.

Mabel S. Keightley's dramatization of Charles Major's novel, A Forest Hearth, has been secured for stock and repertoire by A. Milo Bennett, of Chicago.

LILLIAN RUSSELL TO LECTURE

Under Management of Tunis F. Dean She Will Tour the Country and May Go Abroad—Blanche Bates Leaves Belasco.

News comes from Baltimore that Lillian Russell is about to embark on a novel tour of the United States under the management of Tunis F. Dean, at present manager of the Baltimore Academy of Music.

Mr. Dean was in New York last week in conference with Mr. and Mrs. Moore (Miss Russell) after he had served as one of the ushers at the marriage of Blanche Bates. Miss Russell plans to tour the United States, giving talks about how women may be and keep themselves beautiful. She will also tell some interesting things about dressing. She is capable in both branches, for she is without doubt the best-preserved woman on the American stage. Later the tour may be extended to embrace London and Paris.

The motion pictures are ready, and last Friday Mr. Dean, who was best man at the Moore-Russell wedding, sat beside Col. Theodore Roosevelt and Mr. and Mrs. Moore and saw the first exposition of the films. Some time this week Miss Russell will go to California, where she will pose for two weeks in the open air for views that will be added to the film.

Mr. Dean was filled with impressions of the Creel-Bates nuptials. He escorted Mrs. David Belasco at the wedding ceremony at the beautiful home of Blanche Bates at Ossining-on-the-Hudson. The scene at Delmonico's, New York, where 800 wedding guests assembled, was described by Mr. Dean, to the Baltimore Sun, as the most

magnificent he had ever witnessed. There was displayed an array of 800 wedding presents that came from every State in the Union and represented practically every profession.

Mrs. Creel will go on the stage again, Mr. Dean declares, despite reports to the contrary from many sources. The Baltimore manager said he had it direct from Blanche Bates that she would be in a new Belasco play before long. She has a great admiration for the Academy director, for the first signature of Miss Bates after her marriage is on Mr. Dean's menu, and reads "Blanche Bates Creel." This valuable memento will be framed and hung in Mr. Dean's office with the hundreds of other curios and remembrances which represent the universality of his popular career.

On Friday Mr. Belasco came out with a statement that his contract with Miss Blanche Bates, who has been starring under his management for several seasons, had been cancelled by mutual consent and that the actress, who will not appear on the stage again this season. She has not retired, however, and hopes to resume acting next season.

In making this announcement Mr. Belasco and Miss Bates said they wish to emphasize the fact that they are parting professionally under the most amicable conditions, and that any statement would be unnecessary except for false reports to the contrary that seemed to have been circulated.

REFUSES TO LEAVE CLARA MORRIS.

Loyal Old Gardener, Many Years with Actress, Insists on Remaining Without Wages.

Hugh Hopper has been gardener for Clara Morris (Mrs. Frederick C. Harriott) on her estate, at Riverdale, for many years, and now that the aged and invalid actress is unable to pay him he refuses to leave her employment.

Hopper is now sixty years old, and for eleven years he has received no salary from the good woman, he says, but he well remembers how, in the good old days, when she had plenty of money, she always paid him good wages. She was kind to him and he does not care if she never pays him another cent. "I have a little money of my own, and while that lasts I'll manage to live along all right, I guess. I'll stay here as long as she does," continued the loyal old retainer.

Miss Morris is now totally blind, and but for friends, who came to her rescue, would have lost her home a couple of years ago.

"BUFFALO BILL" FORSAKES SADDLE.

Colonel Cody Will No Longer Disport on Prancing Steed and Shoot Glass Balls.

Col. Wm. F. Cody (Buffalo Bill), who is responsible for all the wild-west heroism and romantic adventuring of the American boy, and who has stimulated in him the scalping and broncho-busting instincts, until he exercised it in the shooting and burning-at-the-stake of his "little brother," and, for diversion, occasionally relieves him of his scalp lock, announced in Denver, some days ago, that he will no longer be seen in the sawdust arena on his gallant calico steed. He is henceforth to leave all this to his partner "Pawnee Bill," and he himself "will be managing director and ride around in a carriage and make a speech of introduction."

Col. Cody has gone to his mine, forty miles from Tucson, Ariz., "where," as he says, "you are butting into nobody's business and nobody is butting into yours." But, as a matter of recorded fact, many a one in the mining regions has bitten the dust for pursuing a contrivance course. The Colonel talks like a tenderfoot.

MOURNING FOR WIFE, KILLS HIMSELF

William O. Hazeltine, Once Member of Augustin Daly's Company, Victim of Despondency.

Ever since the death of his wife, which occurred two years ago, the friends of William O. Hazeltine, formerly of Augustin Daly's company and member of the Players, observed his depressed and melancholy demeanor. Early on the morning of Tuesday

last he shot himself in the right temple, in his bedroom, at No. 134 East Nineteenth Street, this city, after writing a codicil to his will, in which he requested that photographs, and other mementos of his theatrical career, be distributed among his friends. He died before the arrival of a physician.

Mr. Hazeltine married Miss Stella A. Hall, a member of a prominent Boston family, in 1901. He deeply felt the loss of her, and talked much of death, of late. A week ago he told a fellow-member of the Players, that he had sent to his lawyers, in Boston, for his will. This, with the codicil in his own writing, was found on a table in the room where the body lay. It is said at the club that Mr. Hazeltine possessed considerable property.

The dead actor was born in New Bedford, Mass., of an old New England family. He was a graduate of the English High School, of Boston, and Harvard University. After engaging in the insurance business he went on the stage in 1893, at Daly's Theater, where he remained for four years. He took the part of the usurping duke in the famous production of As You Like It, given by Miss Ada Rehan and the Daly company at Stratford-on-Avon in 1897. Subsequently he appeared in support of Mrs. Le Moyne Wilton Lachare and Mme. Modjeska. His last appearance was in the production of The House of a Thousand Candles, with E. M. Holland, at Daly's Theater, in 1908.

Upon retiring from the stage he re-entered the insurance business as a broker, but kept up his membership in the Players and the Actors' Society, continuing the friendships formed in theatrical circles.

A NEW FIELD FOR TERPSICHORE.

Burlesque Dancers in Presbyterian Church of Minneapolis Point Sermon of Minister in New Crusade.

In Minneapolis there is a church, the rector of which is the Rev. G. L. Morrill, a man of original thought, quick wit and initiative.

Mr. Morrill believes in doing things, and he surely pulled off a stunt the other day—or night—that entitles him to the distinguished consideration of all who have the welfare of the race at heart.

Mr. Morrill entertains a deep-seated antipathy (as do some few others we know of) to that execrable, the dance, now in vogue on and off the stage, and to extirpate or reform with any measure—even the most radical—may be resorted to with entire propriety.

And here is what the reverend gentleman resolved to do, and performed.

He hired a bevy of chorus girls from a burlesque show, then performing in his town, and produced them on "the boards" of his pulpit to perform the most amazing and bold dances in their repertory to the accompaniment of the pealing organ, in the most approved of ragtime music.

The programme consisted of the turkey trot, crab crawl, tortoise tango, jelly wobble, angle-worm wiggle and grizzly.

After the astonished, not to say startled congregation recovered from the jolt, and the terpsichorean feature of his programme had ended, the Rev. Mr. Morrill started in on his sermonizing. And some red-hot luridly, shot out from the shoulder, like bolts from Jupiter, permeated the consecrated precincts of the sanctuary for a period of time, laden with potentiality.

Mr. Morrill pointed out the tendency of the modern dance, its vulgarity and degradation in no uncertain terms.

Here are a few excerpts, which speak for themselves:

"These dances which you have witnessed

will make the devil blush, and he would hesitate to introduce them into hell."

"These rag dances are animal in name and nature, and often as much more passionate than the Oriental dance as Vesuvius is warmer than an iceberg."

"The animal world is libelled. Mr. Bear and Mrs. Turkey were never guilty of such antics, and doubtless look with surprise and shame at the dances which bear their names."

"It has come to a pass when children are post-graduates in ragtime tunes and dances before they can sing a hymn or repeat the Lord's Prayer."

As the chorus girls performed the "rag" dances, now and then a coin was slipped toward the pulpit while the big organ of the church pealed forth ragtime music to accompany the dances.

Now, if by this decidedly original event, which Mrs. Morrill heartily endorses and recommends to the clergy throughout the land for emulation, an impetus should be given to a general movement, not only may society be redeemed from a shameful and abominable practice, and the dignified, gentle dances of our youth be restored, but the overcrowded market of chorus and ballet girls may find a new outlet, and even the stage might feel the benefits of a wholesome reflex action.

Wherefore we conclude with "more power" to the Rev. G. L. Morrill, reformer and benefactor.

VIOLINIST RIGO'S WIFE HERE.

Like Former Wife of Janczy Rigo, Also Figured in Sensational Love Affairs.

Mrs. Janczy Rigo, wife of the violinist of the tangled love affairs, and former husband of the Princess Chimay, nee Clara Ward, of Detroit, arrived here on board the *Savoie*, of the French line, to join her husband in Portland, Ore., where he is now in difficulty on account of a strike of union musicians.

Mrs. Rigo, who bears a striking resemblance to the former wife of the gypsy virtuoso, the Princess Chimay, nee Clara Ward, of Detroit, was at one time the wife of Caspar E. Emerson, a newspaper illustrator, who divorced her after she eloped with Rigo. In this she repeated the exact exploit of Mrs. Rigo No. 1, who also deserted her princely husband and was divorced by him and, in consequence, created an international scandal.

Mrs. Rigo will accompany her husband during his American engagement, and then will return with him to Paris.

MONPOE—HUBBARD.

Chas. H. Monroe, playing Laertes, in Hilliard Wright's *Hamlet*, and Irene Hubbard, player queen of the same company, were married by the probate judge at Salina, Kan., on Thanksgiving, Thursday, Nov. 28. No one was invited. The bride is a cousin of Elbert Hubbard, Editor of *The Fro and The Philistine*.

MAY IRVING INVSETS IN "ROAD TO ARCADY."

The National Federation of Theater Clubs announced that May Irwin had bought a half interest in *The Road to Arcady*, the play that the federation is presenting at the Berkeley Theater, this city. Miss Irwin appeared at the theater on Monday evening and made a speech to the audience.

This is the play which created so much disturbance between the author, Mrs. Edith Sessions Tupper, and Mr. Sidney Rosenfeld, president of the federation, and producer of the play.

LANSING ROWAN DEAD.

Lansing Rowan, one of our leading young actresses, died on Monday of last week, at the Brooklyn Hospital, where she was operated upon for neuritis, which had deprived her of the use of one of her limbs.

Miss Rowan was thirty-one years old, born in Batavia, N. Y., the only child of Jerome Lansing, and niece of Lyman J. Gage, Secretary of the Treasury under Mr. Cleveland. She was also a niece of Earl B. Millar, a millionaire of Los Angeles, at whose home she entertained charmingly, and was generally acclaimed a leading society belle in that city, and was generally regarded as the heir to her uncle's millions, until quite unexpectedly Mr. Millar took unto himself a wife.

Miss Rowan's debut on the stage was made as Galatea, in an amateur performance. Her first professional appearance was with Lewis Morrison's *Faust*, in 1890, in the part of Siebel. She was leading lady of the original Frawley Stock company of San Francisco, member of the Midnight Bell, Miss Heiyyət, and the Hand of Fate companies, and played many leading roles after these engagements. She was of striking appearance, six feet tall, handsome, and had a charming manner.

Her last appearance in public was in *Wegenhals* and Kemper's production of *Midsummer Night's Dream*, with Miss Annie Russell as star, at the Astor Theater, about three years ago.

ACTORS' CHURCH ALLIANCE.

At a meeting of the Actors' Church Alliance, held on Nov. 19, at the meeting rooms, 254 West Fifty-fifth Street, this city, the Rev. Walter Bentley was elected secretary. First service of the New York Chapter will be held on Sunday night, Dec. 15, at 8 o'clock at the Church of the Transfiguration, East Twenty-ninth Street.



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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.



ALABAMA.

SELMA. — ACADEMY OF MUSIC: Excuse Me 5.

CALIFORNIA.

SAN FRANCISCO. — The Columbia had Dustin Farnum Nov. 17-1 in Little Rebel, and the play proved a success. Quaker Girl 2. Front seats were removed to make room for enlarged orchestra. — The Alcazar has had one of the best and most profitable engagements in its history with The Gambler. The Witching Hour is the next play. — At the Cort, A Butterfly on the Wheel held the boards for two weeks, having done indifferently, but Valaska Suratt in The Kiss Waltz came 1, and big business is expected. — The Savoy is still running in Dutch, Kolb and Hill being the stars, with Maud Herri as an additional attraction. — The National has The Two Orphans, Jack Conway playing Vaudrey and Norman Fessler the villain. — The Orpheum has Ethel Green and Sydney Ayres. — The Empress has Prince Florio and Cathryn Chaloner. — Pastimes is running a hit and entertaining bill. — ITSM: Roma Davis, now in Chicago, filed a complaint here, claiming San Francisco as her residence. Her husband is George T. Davis, an actor now playing in the East. Non-support is the basis of action. — Gerville-Beache gave two concerts here 1 and 8. — FRESNO. — BARTON: Old Homestead Nov. 17: fair business. Julian Sidine in Fascinating Widow 23 pleased 8. R. O. Kiss Waltz, with Valaska Suratt: poor performance; fair business. Chocolate Soldier 25 pleased 188 house. Rosary 28. Quaker Girl 30.

COLORADO.

DENVER. — BROADWAY: Rose Maid pleased 3-5; Ferie Harti in delectable clever and delightful. It is a pretty performance, and the Kula Kiddles won the hearts of the audience. Ben-Hur 9-14. — TAVOR: Confession 1-7: virtue play well acted. — ORPHEUM: Best bill of season 2-8: Le Ballet Classique and Jack Wilson dividing honors; there wasn't a poor number. — Alice Nielsen, supported by sterling artists, appeared in concert at the Auditorium 8.

CONNECTICUT.

BRIDGEPORT. — POLI: No stronger stock production has ever been presented locally than The Meeting Post Nov. 25-30, in which E. Van Buren, Mark Kent, Joseph Prince, Gay Harrington, and Margaret Starr scored triumphs and Stage Director Harry Andrews received warm commendation. Sowing the Wind 2-7 was well done by all concerned and marked the appearance of Ethel Clifford as leading woman. — The Mirror 8-14. — FRID: Hester Cleveland 23 her stock co. found The Man on the Box 2-7 a decided change from Children of the Ghetto 25-30, but were equal to the task. — PARK: The Kellerman-Matthew-De Anna combination 25 was a disappointment, especially at advanced prices demanded. Merry Widow 30. Hayco 37. College Girls 28-30. Most 2-4: satisfied houses. Rose Sydell's London 30-11. Little Boy Blue 9. — ITSM: Tom Moore, whose breezy personality added much to two summer stock seasons here, is visiting friends between times in his picture work, where his vivacity adds a needed touch to often dull scenarios. — Frances Nordstrom, takes with her the well-wishes of all Bridgeporters who can appreciate intelligent effort and poise. Her Madame X will be especially remembered. — George M. Dehan saw a matinee of Stop This at the Park 3 and his coming having been announced many people went to see how he would look "out front."

WILLIAM P. HOPKINS.
WILLIAMANTIC. — LOOMER: Dad's Girl Nov. 20 pleased fair house. Avis Palze co. 8-7.

ILLINOIS.

AURORA. — GRAND: Great Divide Nov. 30: medium business. Sweetest Girl in Paris 11. Price 3. White Sinner 5. Mrs. Wiggs of Cabbage Patch 8. Madame X 9. — FOX: Waterbury Brothers and Tenny. Beanie Brownina. De Dio's Circus. James Grady. Tom Gillen. Selden's Living Marbles. Chester Johnstone. Johnny Small and Sisters. — Mahoney. Alpha Sexton: good business 28-4.

BIXON. — OPERA: Photoplay of Hagenbeck-Wallace Circus Nov. 28 pleased good business. Vaudeville and pictures 28-1 pleased good business. — FAMILY: Vaudeville and pictures 28-1: good business. — PRINCESS: Pictures 28-1: good business.

TAYLORVILLE. — ELKS: Laurent (musician) Nov. 27 pleased large audience. Vaudeville consisting of Silvo, George Hayes, Odar and his Arabian Dons, Miller and Griffith, and pictures 28-30: capacity. Prince of To-night 8.

STREATOR. — FLUME: Ole Olson Nov. 25: fair co.; poor business. Little Rebel 27: excellent; good attendance. Modern Eve 30: large and well-pleased audience.

INDIANA.

MUNCIE. — WYBOR GRAND: White Slave Nov. 26: good co. and business. Mark Lee's Musical Comedy co. 28-30 in A Night in Room 44. The Minstrellets and The Alcazar. — GIRL: Of My Dreams 6. Brant and Jernigan. — Modern Eve 10. Only Nov. 11. Annette Kellermann 12. Jefferson De Anna and Stella Mayhew in A Night in Vaudeville 17. Howe's pictures 24. Faust 26. Field's Minstrel 31. — STAR: Wormwood's Monster Theater 2-7. Two and Bennett's Touring and the Three Madams. — ITSM: Mr. and Mrs. Frank Gray (Nitter and Gray) are at their home in this city, where they will spend several weeks, owing to an injury that befell Mrs. Gray by falling into an elevator shaft at Altoona, Pa.

MARION. — Common Law Nov. 19 delighted fair audience. Spring Maid 21: starring Christie MacDonald; brought out a fine audience that enjoyed this tuneful operetta. Man from Home 30, with William Hodie in title-role, was greeted

by a good audience that was generous in applause. — GIRL: Of My Dreams 6. Modern Eve 7. — ITSM: The annual memorial services of the Elks were held at the Elks' Home 1 with a large attendance. A string quartet, assisted by Hazel Taudie rendered an excellent musical programme.

ROCHESTER. — ACADEMY OF MUSIC: Girl from Rector's Nov. 29 pleased. Girl of the Underworld 4. — ITSM: Florence Medario, of the Cornell-Price Players, will spend Christmas week at her home. The balance of the co. will spend the week at Mac Manatos, Rochester, Ind., hunting and fishing.

BEDFORD. — STONE CITY OPERA HOUSE: McFadden's Flats Nov. 11 pleased capacity. Shepherd of Hills 21: excellent co.; 8. R. O. Girl from Rector's: fair co. and business. Alma, Where Do You Live? 12. Laurant and co. 17. Beverly 21.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE: Freckles Nov. 25 pleased good business. Cast included John Roberts, Carl Bates, Frank Blair, Ambrose Lincoln, George S. Mortimer, Edith Mendosa, Jean Thomas, and Sara De Gros. Cowboy's Sweetheart 7. Shepherd of Hills 11. — ITSM: The report has reached Iowa that the Cherry Sisters of Marion, have been booked for an early appearance at the New York Victoria. — The premiere of Making a Man of Him will be given at Minneapolis 5, with Eva Lang, who has been featured in Her Husband's Wife and Sauce for the Goose. The new play is by Geraldine Bonner, and a new writer for the stage, Hutchinson Boyd. The play will be given under management of O. D. Woodward. — Without exception the press of Iowa has accorded Sarah Padden splendid notices on her work as Mazie Schults in Kindling. — The ministers of Pierre S. D., are holding the proposed opening of victory houses in that city on Sunday, and a committee has demanded an ordinance from the City Commission prohibiting the opening of this class of amusements. — Roger Barker leading support of Sarah Padden in Kindling, is meeting with much success in the mid-West. — Colonel N. P. Hyatt, manager of the Armour Opera House, Webster City has gone to Norfolk, Va., to attend the national convention of National Guard Officers. Colonel Hyatt commands the Fifty-third Regiment of the Iowa National Guard. — H. H. Plisk, manager of the Crystal Theater, Rummelsburg, was recently married to Rose Mathews, a telephone girl of that city. — Wallace Munro is ahead of The Woman, now appearing in Iowa. — Ben R. Warner, a veteran road manager in the Middle West, is now company manager for Buster Brown. — The Cost of Living is the title of a new play by the author of The Divorce Question that will be put out by Howland and Clifford. — Fred and Alice Thomas are to be featured in a production of St. Elmo, under management of Charles A. Tennant.

FRANK E. FOSTER.
DUBUQUE. — GRAND: Raymond Hitchcock in Red Widow Nov. 26 delighted 8. R. O. Freckles 30 pleased 2 good houses. Women 4. — Eva Lang in Making a Man of Him 8. Little Rebel 14. Shepherd of Hills 15. Officer 666 20. Thomas W. Ross (return) 25. Mrs. Wiggs of Cabbage Patch 29. Blanche Jan. 1. Howe's pictures 4. 5. — MAJESTIC: Hill, Cherry and Hill, Salisbury and Henry. John H. Ray. Henry Harkness. Valeria Sisters. Burt Johnson and Burt. 28-1: good attendance. Sherman and De Forest's Joy Circus. Walter Laro. Beanie Brownina. Ryan and Lee. Quizer and Nickerson, and Foster and Foster 2-4: fair business.

GRINNELL. — COLONIAL: May Robson in Night Out 2 delighted capacity. Miss Robson gave a brilliantly humorous and sympathetic characterization. Paul Decker and Frank Harrington scored heavily in grateful and satisfied parts. Edith Conrad, Lucilla Parlan, Kathleen Comagra, Ruth Quinn, and C. C. Gwynne also scored.

FORT DODGE. — PRINCESS: Naughty Marietta Nov. 28: capacity satisfied. Frank Parish, Martin and Fehrling, Fulham Team, Waukegan, Ed. Can Telo, W. S. Harvey 4-30. — ITSM: Minneapolis Symphony Orchestra at Armour 27 drew fair house; splendid programme.

KANSAS.

TOPEKA. — GRAND: Billy Clifford Nov. 28: good business; poor performance in Old Kentucky 4. McFadden's Flats 5. Fluke O'Hara 6. U. T. G. V. Louis Mann 9. — MAJESTIC: Girl of Golden West 2-4.

KENTUCKY.

FRANKFORT. — CAPITOL: Billy the Kid Nov. 29 pleased top-heavy house. Al. G. Field's Minstrel 3 delighted 8. R. O.

MARYLAND.

CUMBERLAND. — MARYLAND: Newsworld Nov. 25 gave satisfaction. Before two appreciative and delighted audiences. — Ida St. Leon and an excellent co. presented 27 for the second time on any stage Finishing Fanny. Miss St. Leon in the stellar role made an instant hit, and is well suited in her new play. She is surrounded by a superb cast, and nothing is lacking to make the production a success. Robert Keller was excellent, as was Arthur Buchanan. Others who contributed to the success of the production were W. H. Sama, John Rogers, Janet Waldorf, Grete Randall, Teresa Dale, and Florence Huntington. The production received excellent press comment. Freckles 28: business good; offering not received very well. Vaudeville and pictures 2-7. Prince of Pilsen 9. White Souw 11. Merry Widow 26.

MASSACHUSETTS.

SOUTHBRIDGE. — Return engagement of Roman Musical Stock co. 2-7: enthusiastically received by large audience. — Jewels, a star favorite in this city, is no longer connected with the co.; his vacancy is being filled by Eddie Dowling, who has also an established reputation here. A Tabor Night was the opening bill, with

T. F. Thomas, assisted by Eddie Dowling, William Dyer, Walter Morrissey, Betty Farrington, and Lillian Leslie. Grace Pendleton in classic dances received several curtain calls. The little danseuse deserves special mention.

ATHOL. — ELLSWORTH OPERA HOUSE: Freckles Nov. 27: good co.; excellent business. Bunch of Keys 28: poor co.; fair business. Uncle Josh Holcomb 30: good co. and business.

MICHIGAN.

ANN ARBOR. — WHITNEY: Common Law Nov. 26 failed to please; poor house. Thomas W. Ross in Only Son 27 pleased fair house. Prince of Pilsen 28: two packed houses; pleased. Chauncey Olcott in Isle o' Dreams 2. Divorce Question 5. — MAJESTIC: The Tempo Trio, Anchor and Bellamy. Four V. H. stars, Williams and Wolfus, Valentine and Bell 25-27. Al Ling Foo, Galzano and Mangino, And Lang Syne, George Croft, La Graciosa 28-30: good houses; pleased.

COLDWATER. — TIBBITS: White Sister pleased and sold 28 Nov. 27. Norman Hackett in Satan Sanderson 28. Thomas W. Ross in Only Son 5. Divorce Question 12.

KALAMAZOO. — FULLER: Divorce Question Nov. 28: good business. Girl of Underworld 30 failed to please. Chauncey Olcott 6. Emma Calve 12.

SAULT STE. MARIE. — SOO OPERA HOUSE: Arrival of Kitty Nov. 28 pleased good business.

MINNESOTA.

WINONA. — OPERA HOUSE: Manhattan Theater co. Nov. 24-1 pleased. Plays: Love and Politics, Three of a Kind, Just Plain Molly, Maid and the Minister, Brother Against Brother, Cutest Girl in Town, Arizona, Pomander Walk 23: fair business. — one of the most delightful plays ever seen here; excellent co. Officer 606 10. David Wardell 14.

MISSISSIPPI.

JACKSON. — CENTURY: Margaret April Nov. 27 in Green Stockings: S. R. O. Lena Rivers 28: fair business. Pink Lady 3. Rosary 7. Excuse Me 10. Spring Maid 14. Forty-five Minutes from Broadway 25.

YAZOO CITY. — YAZOO: Margaret Anglin in Green Stockings Nov. 26: excellent co.; large audience. Lena Rivers 30: fair co.; fair business. Jewell-Kelly's Stock co. 2-7: fair co.; fair business. Rosary 10. Spring Maid 13.

GREENVILLE. — GRAND: Bell Nov. 26: fair house. — Rosary 11. Excuse Me 12. Aborn Opera co. in Bohemian Girl 17.

MISSOURI.

ST. JOSEPH. — TOOTLE: Tully Marshall in Talker Nov. 28: masterly play by fine co. Star scored heavily and Eva MacDonald and Wilson Day deserve mention; business good. — One Day 14. Military Girl 15. — LYREUM: Woman 27: splendid co. and presentation; business fair. George Evans' Minstrel 28: co. very best; business good. McFadden's Flats 1-4. Fluke O'Hara 5. In Old Kentucky 6. 7. Louis Mann 10. — ITSM: Carl Fletcher, a sixteen-year-old youngster who has been in the local picture theatres, joined Evans' Minstrel here, to make his first appearance with them in Omaha.

HANNIBAL. — PARK: Mrs. Wiggs of the Cabbage Patch Nov. 27: good co.; fair house. County Sheriff 30 pleased two good houses. Malan Princess 3. Dixie Fashion Plate Minstrel 6. Wolf.

FULTON. — PRATT: Sherman-Keller Stock co. Nov. 26-30: fair co. and business. County Sheriff 2 pleased fair business. Law and Lady 11. Officer 666 17.

LOUISIANA. — BURNETT-BUELL: Wolf 6.

MONTANA.

BUTTE. — BROADWAY: Maclyn Arbuckle in Round Up 4-5. Fortune Teller 8. Blue Bird 12. 13. — FAMILY: Chase-Lato: Stock co. 25-30. Princess of Panama 6. Country Boy 7-13.

NEBRASKA.

OMAHA. — BRANDEIS: Rose Maid to good audiences Nov. 27. Fluke O'Hara to good business 1-4. May Robson 5-7. Bought and Paid For 8-11. Louis Mann 12. William H. Crane 13. — BERT: There Was 15-18. — HOYT: Military Girl did fairly well 28-30. One Day 5-7 to be followed by the Vaughan Glaser Stock co. 8 for indefinite run. — ORPHEUM: Bess Brothers, Dixon and Fields, Antelope Girl, Annie Kent, Edmund Hayes, Ashley and Lee, Andale's Zoological Circus 1-7: business excellent.

GATLEY: Queens of Paris drew well 1-7. KRUG: Matt Kennedy's Tiger Lilies 1-7. — ITSM: There is talk of two new theatres to be built in Omaha, one by the Brandeis interests, who already control three houses, and one by a syndicate of Kansas City capitalists. Experienced men do not look upon the new ventures with favor, as the condition of the amusement business in this city does not warrant the erection of even one additional house.

LINCOLN. — OLIVER: Woman Nov. 25: excellent co.; pleased big business. Florence Webber in Naughty Marietta 28 pleased two good houses. Rose Maid 29 pleased capacity. George Evans' Minstrel 30 delighted good business. — ORPHEUM: Ryan Brothers, Hilda Haw-Gorne, B. Frederick Hawley, Frances Haight, Ben Lewin, Toots Paks, Bowman Brothers, Wonder Kettle 28-30: pleased good business. — LYRIC: Vaudeville and pictures to capacity.

FREMONT. — LARSON: Fluke O'Hara in Rose of Kildare Nov. 30: fine co.; good business. Madame Sherry 3.

NORFOLK. — AUDITORIUM: Naughty Marietta Nov. 29 delighted capacity. Madame Sherry 2 pleased good business.

NEW YORK.

SCHENECTADY. — VAN CURLES OPERA HOUSE: Laurette Taylor in Peg o' My Heart delighted two large houses Nov. 28. Little Boy Blue pleased big audience 29. New Sign 30: interested small house. Billy the Kid 2 pleased big business. Merry Widow 3: small but satisfied audience. Concert 5. Little Miss Fix-It 6. Buttery on Wheel 7. Spring Maid 10. Grace George in Carnival 11. — HOHAWK: Gotham Players are still maintaining pace set last week turning away hundreds daily. House Next Door was splendidly interpreted 2-7 and increasing patronage breaks well of noble's approval of this popular co. Deen Purdie underlined 9-14.

PALMYRA. — OPERA HOUSE: Vaudeville

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Nov. 28: packed house. Hruby Brothers' Concert co. 28: good business. Jack Lord's Minstrel 28: packed house. Vaudeville, with the Royal Opera Duo as headliners. 30: capacity. Western Girl 10. Mattie Stock co. 18-31.

PENN YAN. — SAMPSON: Common Law Nov. 30: good co.; fair business. Allen Stock co. 3-7 to large business in House of Thousand Candies. Sathie. In the Robert's Carriage. St. Elmo. Girl from Sherry's. Wolf. Wild West.

NEWARK. — OPERA HOUSE: Fortune Hunter Nov. 26: excellent production; fair business. Billy the Kid 27: poor business. Pictures and vaudeville 29: S. R. O. Anselus 5. Western Girl 10.

AUBURN. — AUDITORIUM: Spring Maid 4 pleased good business. Merry Widow 5: fair house. Rainey's pictures 6. 7 (return). — BURTIS-GRAND: Vaudeville: capacity.

HERKIMER. — GRAND OPERA HOUSE: Freckles 9.

NORTH DAKOTA.

DICKINSON. — OPERA HOUSE: Williams' Jubilee Singers Nov. 28 delighted crowded house.

OHIO.

COLUMBUS. — Robert Hilliard in The Arctics Case drew capacity audiences to the Hartman Nov. 28-30. The play proved an intensely interesting detective melodrama, and is being presented by an admirable co., including, besides Mr. Hill-

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Hard, Selma Johnson, Sigis Archer, Anna E. Everett, Alvin, Calvin Johnson, Joseph T. Fisher, Betram Marburgh, and others. Regina Fraser 3. Richard Carle and Blanche Williams 4. Emma Calve and Galileo Gassparri 6. Girl of My Dreams 7.—At the Southern 28-30 Hardy Money drew well. In the cast were Edward Mordant, Hans Robert, Jessie Glendinning, and Isabelle Winlocke. Bunty Pulls the Strings 2-7.—Thurston, the magician, played a week at the High Street 28-30. Reginald Forster in repertoire 2-4. Seven Days 5-7. Bill B. Van in A Lucky Hoodoo 9-14.—The Colonial, under management of Messrs. Dusenberry, is presenting exceptionally good popular-priced vaudeville. The Four Monkeys headed the bill 2-7.—The Cincinnati Symphony Orchestra, under leadership of Dr. Ernst Kunwald, gave an artistic concert at Memorial Hall Thanksgiving evening. Alma Peek was soloist. Philadelphia Symphony Orchestra 9.

NEWARK.—AUDITORIUM: Trail of Lonesome Pine gave excellent satisfaction Nov. 25 to large audience. Isabelle Lowe as June completely captivated the audience. Alma 27 disappointed fair house. White Squaw 28 pleased capacity. Sarah Bernhardt pictures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

PORTSMOUTH.—GRAND OPERA HOUSE: William H. Crane in Senator Keene House more than pleased Nov. 19. Oliver Twist pictures 22, 23; fair business. Bunty Pulls the Strings 25; big business and well received. Mutt and Jeff 28; capacity. Preckles 29; fair house. Alma 30; fair business. White Squaw 31; fair business. White Squaw 32; fair business. White Squaw 33; fair business. White Squaw 34; fair business. White Squaw 35; fair business. White Squaw 36; fair business. White Squaw 37; fair business. White Squaw 38; fair business. White Squaw 39; fair business. White Squaw 40; fair business. White Squaw 41; fair business. White Squaw 42; fair business. White Squaw 43; fair business. White Squaw 44; fair business. White Squaw 45; fair business. White Squaw 46; fair business. White Squaw 47; fair business. White Squaw 48; fair business. White Squaw 49; fair business. White Squaw 50; fair business. White Squaw 51; fair business. White Squaw 52; fair business. White Squaw 53; fair business. White Squaw 54; fair business. White Squaw 55; fair business. White Squaw 56; fair business. White Squaw 57; fair business. White Squaw 58; fair business. White Squaw 59; fair business. White Squaw 60; fair business. White Squaw 61; fair business. White Squaw 62; fair business. White Squaw 63; fair business. White Squaw 64; fair business. White Squaw 65; fair business. White Squaw 66; fair business. White Squaw 67; fair business. White Squaw 68; fair business. White Squaw 69; fair business. White Squaw 70; fair business. White Squaw 71; fair business. White Squaw 72; fair business. White Squaw 73; fair business. White Squaw 74; fair business. White Squaw 75; fair business. White Squaw 76; fair business. White Squaw 77; fair business. White Squaw 78; fair business. White Squaw 79; fair business. White Squaw 80; fair business. White Squaw 81; fair business. White Squaw 82; fair business. White Squaw 83; fair business. White Squaw 84; fair business. White Squaw 85; fair business. White Squaw 86; fair business. White Squaw 87; fair business. White Squaw 88; fair business. White Squaw 89; fair business. White Squaw 90; fair business. White Squaw 91; fair business. White Squaw 92; fair business. White Squaw 93; fair business. White Squaw 94; fair business. White Squaw 95; fair business. White Squaw 96; fair business. White Squaw 97; fair business. White Squaw 98; fair business. White Squaw 99; fair business. White Squaw 100; fair business.

CANTON.—GRAND OPERA HOUSE: Nancy Boyer broke house records in first week of her two weeks engagement Nov. 25-7. ORPHEUM: Vaudeville and pictures are drawing well. LYCEUM: Manager Abrams announces the coming of this house for Christmas week.

NEW PHILADELPHIA.—UNION OPERA HOUSE: East Lynne Nov. 9 pleased good business. Little Liza Susan 10 pleased good house. Alma 23 pleased fair house. White Squaw 29; good co.; pleased fair house. Lyman Howe's pictures 2 pleased good house.

COSHOCTON.—SIXTH STREET: White Squaw Nov. 27 satisfied small house. Ten Nights in a Barroom 30; fair co. and business. Traveling Salesman 3.

ALLIANCE.—COLUMBIA: Little Miss Fix-It Nov. 28 pleased packed house. Rosary 29; fair business and satisfaction. Western Girl 31. Paul Glimore in Havoc 32.

CAMBRIDGE.—COLONIAL: Alma. Where Do You Live? Nov. 29; fair attraction and house. Seven Days 4.

CHICAGO JUNCTION.—MASONIC TEMPLE: Dixie Chorus Nov. 28 pleased capacity. Howell-Kelth Stock 2-7.

WARREN.—OPERA HOUSE: Mutt and Jeff Nov. 28. Lyman Howe's pictures 28; good business.

PIQUA.—Girl of My Dreams 9.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: Majestic Grand Opera co. in Elijah Nov. 28. As a Thanksgiving attraction this was a miserable effort, both in point of attendance and from an artistic standpoint. A co. about one-fifth its original strength and two of the smallest audiences that ever attended a performance in this playhouse combined to make the general effect most discouraging. The co. disbanded in this city. Fritz Schein in Love Wager 30. Although the first part of the production lacked somewhat the latter part of the operetta grew stronger and made an appreciable success. Adelaide Thurston in Love Affair 30. This was the fourth production of the play, and while moderately pleasing, it seemed comparatively void of interest and should be dropped before it is produced many times more. Miss Thurston had few opportunities to display her abilities and her supporting cast was only mediocre. Arthur Chatterton and stock co. 2-7; good business. Local patrons welcomed the appearance of this clever co. which included dainty Rita Knight. Plays: Man on the Box, Man of the Hour, Sign of the Four, Hewster's Millions, Letter Man, Prisoner of Zenda, Hamlet, Pals in Fails, House of Thousand Candles, Squaw Man, Merry Maidens 8. Tuesday performances by the Chatterton co. were interrupted by this first-class troupe, playing to big business.

BEAVER FALLS.—LYCEUM: Seven Days Nov. 28; satisfaction to two large houses. Lyman Howe's pictures 29; excellent business at two audiences. Chicago Stock co. 1-6 in Sham, Stammered, Going Home, Fourth Estate, Angel of the Trail, Faust, York State Folks, Strongheart.—ITEM: Dec. 1 was the tenth anniversary of the opening of the Lyceum. During the past ten years it has prospered, and is still owned by the people who built it. Samuel Hanner, manager; James H. Carson, at the main door, and Charles Mooney, stage-manager, have been with the house since the opening. The show girl was the first attraction played on Dec. 1, 1902.

BRADFORD.—THEATRE: Bought and Paid For Nov. 30; fine co.; pleased two good houses. Yodel's Minstrels 8; fair attendance. Officer Obed 4; excellent performance; delighted large audience. Rainey's pictures 5-7. Common Law 11. Trail of Lonesome Pine 13.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY OF MUSIC: Mutt and Jeff Nov. 28; fine; S. R. O. introduced Me. pleased large house. Baby Mine 3; large house.

CAMDEN.—OPERA HOUSE: Baby Mine Nov. 30; good business.

TENNESSEE.

NASHVILLE.—VENDOME: Pike O'Hara in Rose of Kildare 4 pleased. Common Law 8, 9; poor co.; fair audience. Louis Mann in Elevating a Husband delighted large house 10; Emily Wellman deserves mention. William Hodges in Man from Home 21, 22; splendid audience. While Hodges deservedly occupied the center of

the stage most of the time, the work of Harold Russell as the grand duke was of the first order. Rainey's pictures to good audiences 25-28. Excuse Me 2; fair performance; good house. Aborn Opera co. 5, 6. Balkan Princess 13, 14.

CHATTANOOGA.—LYRIC: Black Patti pleased fair business Nov. 28. Winning Widow pleased good business 27, 28. Excuse Me pleased fair business 30. Dark 2-7.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Madame Sherry Nov. 20-24; featuring Ada Meade; drew well-filled houses each performance. Others prominent in the co. were Mae Phoenix, Helen Jessie Moore, Ben Grissell, Halien Moyn, Harry Stephens, Al. McGarry, Milo Joyce, and Lillian Smaller. Ada Meade announced while here that she would leave the co. after playing Dallas, and would go to Europe to study. This little lady has endeared herself to all theatergoers of this city, and they will be sorry to lose her for even one year. The Spring Maid 20, 27, with Miss Helen and a splendid co., drew two well-filled houses. Mutt and Jeff 28, 29; much better this season than last; business good. Louisiana Lee 30, 1; best of its kind seen this season; playing to capacity every performance. Special mention should be given Samuel Liebert as Jacob Lidoff. His character work was splendid, and kept the audience in an uproar. Anna Bord joined the co. here. Get-Rich-Quick Wallingford 2-4. Girl from Tokio 6. Alma. Where Do You Live? 6-8. Margaret Anglin in Green Stockings 9-11. Pink Lady 12-15. Baby Mine 16, 17. Excuse Me 18. Winning Widow 19, 20. In Old Kentucky 21, 22. George Evans's Minstrels 24, 25. Woman 28, 29. Bohemian Girl 30, 31. Julian Eltinge Jan. 1-3. Shepherd of Hills 4, 5. Charlotte Walker in Trail of Lonesome Pine 6-8. Aborn Grand Opera co. 9-13. Bunty Pulls the Strings 14, 15. Duet in Furium in Littlest Rebel 16-19. Kidling 22. Forty-five Minutes from Broadway 23. Primrose and Deek-stader's Minstrels 24, 25. Everywoman 26-30.

HONHAM.—STEELE OPERA HOUSE: Ansell's Comedians Nov. 25-30; big business; pleased.

VERMONT.

BATTLEBORO.—AUDITORIUM: My Cinderella Girl Nov. 30; fine play; co. excellent. Butterfly on Wheel 5.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC: White Squaw Nov. 27 pleased fair house. Life's Show Window 28; fair co.; good house. Adelaide Thurston in Love Affair 1-3 pleased good houses. Prince of Pilsen 13.

STAUNTON.—BEVERLEY: Simple Simon Nov. 25-30; good business; pleased. Seven Hours in New York 7.

WEST VIRGINIA.

HUNTINGTON.—THEATRE: Billy the Kid Nov. 25; fair business. ELZODROME: Mason, Whirler and Jordan, Windy Turner, Vardaman, Edie Dutton, Star Trio, German Models, Mona Lisa, Elsie Wilson 25-30; good business. —PLACADE: Thompson and Vinton, White and Gamart, Ross and Shaw, Charles Barabonow, La Belle, Albert, Hamont, Keane, Oden and Clifford, De Coe Troupe 25-30; good business.

PARKERSBURG.—AUDITORIUM: Bunty Pulls the Strings Nov. 21 pleased good house. William H. Crane in Senator Keene House 23; delighted fair house. Earle Stock co. 25-30; fair business. Plays: Heart of Storm, White Squaw, Barriers, Burrows, Away, Baby Mine, Lohengrin, La Belle, Albert, Hamont, Keane, Oden and Clifford, De Coe Troupe 25-30; good business.

WISCONSIN.

LA CROSSE.—THEATRE: Thief Nov. 28; packed house; pleased.

WYOMING.

LARAMIE.—OPERA HOUSE: Polly of Circus Nov. 28; excellent; good business.—ITEM: King and Cameron, builders of the new \$80,000 Empress Theater, have dissolved partnership. Fred Cameron retiring. J. S. King will continue with the vaudeville and picture business.

CANADA.

TORONTO, ONT.—One of the best plays ever seen in Toronto was Milestones as presented at the Princess 2-7; the co. was exceptional and elicited much praise from crowded houses. Christie MacDonald in Spring Maid 9-14.—Bohemian Girl played a second week at the Royal Alexandra, under direction of the Aborn Grand Opera co. 2-7; exceptional houses. Margaret Hillman in Kidling 9-14.—Eleanor Montell and an able co. presented a Woman's Name at the Grand. Get-Rich-Quick Wallingford 9-14.—Seven good acts were presented at Shea's 2-7, headliners being the Six Kilmith Sisters. Others were Ernest Barnes, Felix Adler, William Burr, Danne Hope, Bixler and Lerner, Two Pals, Two Colors, Lattal Sisters, Nina Morris.

OTTAWA, ONT.—RUSSELL: Pollard Juvenile Opera co. Nov. 20, 30 pleased large audience. Grace George in Carval 2 pleased large audience. Paul Marcel French co. (return) 3-7; opened to large audience.—DOMINION: Strong vaudeville bill 2-7; Mr. and Mrs. Mark Murphy scored big hit; business immense.

ST. JOHN, N. B.—OPERA HOUSE: Pictures 2-7; good business; special vaudeville feature. Burbank and Danforth in musical act.

"MY LITTLE FRIEND" CLOSES

My Little Friend, comic opera, by Oscar Straus, has closed its career. The work was turned into English from the German by Harry B. Smith and his brother, for F. C. Whitney. The original production took place in Detroit, Whitney's former home, and was rather cordially received. It failed to draw in Chicago, and closed Saturday evening, Nov. 30, in St. Louis, and the company returned to this city on Monday.

DOINGS IN NORMON METROPOLIS.

SALT LAKE CITY (Special).—At the Salt Lake Theater Nov. 25-30 Polly of the Circus drew fair business. Elsie St. Leon was popular. This play has been seen here several times and the circus acts introduced on the stage are a novelty. Julian Eltinge Dec. 8-14.

At the Colonial William J. Kelly and Gertrude Dallas, supported by the excellent stock company, opened Dec. 2 in The Liars, scoring a success, to excellent business.

At the Orpheum Dec. 1-7 Willard Mack and Marjorie Rambeau, assisted by Lillian Burnett, presented two new playlets of Mack's own writing, entitled respectively Kick in and Play Cards. Each was well received and, barring Mack's unnecessary use of profanity, are clever. The piece de resistance was Albertina Rasch's classic ballet, and between these acts the house sold 8, 10, 0, all the week. Other acts were Lockhart and Ledy, who were unique; Mary Elizabeth, Charles Olcott, who was popular; Jack Wilson, Gaudier's Animated Toy Shop, and the Animated Weekly.

Willard Mack and Marjorie Rambeau have gone to Denver to play some time on the Orpheum circuit. It is expected to move the Orpheum into its new quarters about February and it is said that the old location will be filled by a stock company headed by Mack and Rambeau.

A mammoth concert for the benefit of the Balkan sufferers was given Dec. 10 in the Mormon Tabernacle by the U. S. Military Band now stationed at Fort Douglas. Colonel James A. Irons of the post had worked the matter up, receiving substantial encouragement from Governor William Spry and many wealthy people of the State.

C. E. JOHNSON.

SMOKY CITY ATTRACTIONS.

PITTSBURGH (Special).—ALVIN.—A capable company presented The Prince of Pilsen Dec. 2-7. Jess Dandy was featured and did commendable work. The cast included Arthur Hull, Lottie Kendall, Mary C. Murray, Edna Wallack, Frederick Lyon, Campbell Duncan, and Bobby Woolsey. Little Miss Brown this week will be followed by The Bird of Paradise.

NIXON.—The Garden of Allah in its second week drew large houses. Officer 666 this week will be succeeded by The Spring Maid, The Pink Lady, and Kismet.

LYCEUM.—Get-Rich-Quick Wallingford drew good audiences Dec. 2-7. The company was good, including Lincoln Plumer, Sidney L. Mason, Rose Lubano, and Dart Edwards. Don't Lie to Your Wife, with Dave Lewis, Dec. 9-14. Reginald Forster comes next in A Kentucky Romance and Lena Rivers.

DUQUANE.—Dr. Jekyll and Mr. Hyde was the offering of the Harry Davis Stock Players Dec. 2-7, with Hal De Forest in the dual role, which he interpreted most acceptably. Corliss Giles as Gabriel Utterson was pleasing. The Wolf this week.

GRAND.—Edna Goodrich headed a good bill Dec. 2-7 and shared honors as headliner with Henry E. Dixey. John J. McGraw leads the bill Dec. 9-14.

GAYETY.—Mollie Williams's Show attracted largely last week, while this week the Golden Crook reigns.

DAN J. PACKNER.

"BLACKBIRDS" PRODUCED.

ATLANTIC CITY, N. J. (Special).—Laura Hope Crews and H. B. Warner made their first appearance as co-stars here Thursday night in Henry Miller's production of Blackbirds at the Apollo Theater. The new play, written by Harry James Smith, author of Mrs. Bumpstead-Leigh, was witnessed by a capacity audience.

Blackbirds is a romantic comedy, written in a vein of whimsical humor. It tells a story of modern life in New York and the Middle West. Miss Crews is seen in the character of a woman of foreign birth who is visiting a rich American family. Mr. Warner portrays a debonair young Englishman who lives by his wits. The co-stars are backed by a company including Sydney Valentine, Mme. Mathilde Cottrell, James Bradbury, Jean Galbraith, Bertha Welby, Ethel Winthrop, E. Y. Backus and Robert Young. Blackbirds went from here to Washington and Baltimore. Later in the season it will be seen in New York.

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The H. W. Johns-Manville Company announce the appointment of Mr. C. B. Berry as manager of their Atlanta, Ga., office, located at 314 South Broad Street. To facilitate delivery in the South a stock of roofings, packings, pipe coverings and other J-M asbestos, magnesia and electrical products is carried at this address. That office also employs a force of workmen experienced in the application of J-M products.



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ROSENFELD DROPS "THE ROAD TO ARCADY."

When Author Takes Matter to Court He Declines to Finance Her Play.

After keeping *The Road to Arcady* at the Berkeley Theater for a week and a half, Sydney Rosenfeld withdrew it last week to oblige the author, Edith Sessions Tupper. Mrs. Tupper had made objections before the production that Mr. Rosenfeld, in his stage directions, had changed her play in a manner that she did not wish, but the play was given, and was well enough received to warrant Mr. Rosenfeld's continuing it indefinitely. It appears that Mrs. Tupper wished to have a definite ending, for on Wednesday she applied for an injunction, and it was granted by Justice Page. It would not go into effect, however, until she furnished a bond for \$5,000, and she had not done that on Wednesday evening, but Mr. Rosenfeld withdrew the play nevertheless that very evening.

The audience that gathered to see the play was told that all who wished could have their money back. Mr. Rosenfeld explained the situation and announced an impromptu entertainment. In a speech to the audience Mr. Rosenfeld said that he would say nothing to injure the chances of the play, for he believed that with nursing it could be made into a success, but he personally was glad to have the worries over.

He then introduced Ethelyn Emery Keays, author of *His Wife by His Side*, the play which is to be produced Dec. 30, at the Berkeley. Mrs. Keays is the wife of Dr. Frederick Keays, of Great Neck, L. I., and the president of the alumnae of Vassar College. Her comedy is said to be similar in style to the work of Somerset Maugham, but original in theme.

The Road to Arcady was financed by Mr. Rosenfeld personally after it had been rejected by the reading committee of the National Federation of Theater Clubs, of which he is president. He said he did this at the personal request of Mrs. Tupper, and May Irwin assisted him in undertaking the production. The Board of Directors of the National Federation, by a special vote, authorized Mr. Rosenfeld to announce that the play was under their direction. He said Miss Irwin lost \$1,000 the first week, but they declined to go further in face of the author's hostile attitude, even with the prospect of ultimate success on the road.

MARTINETTI GETS VERDICT.

Dorothy Jardon, However, is Indignant, as Decision Reflects Upon Her.

In suit of Ignacio Martinetti, against Woods, Lederer and Frases, for alleged breach of contract, decision was handed down by the Appellate Division of the Supreme Court of New York, upholding the verdict of a lower court, which awarded the dancer \$6,600 for breach of contract.

Where Miss Jardon comes in is the contention in the complaint that her scant raiment in Madame Sherry, was the cause of his leaving that company. Martinetti told a jury of Puritanical farmers that the dress worn by Miss Jardon was cut shockingly low, front and back, and that he feared it would damage his reputation if he appeared with her so gowned. He said that when he insisted that she modify her attire the trouble between himself and the proprietors of the show began.

At the time of Martinetti's objections to Miss Jardon's vivid costume she was so incensed that she threatened to sue him for alleged defamation of character. When the verdict was rendered by the farmer jury in Suffolk County Court Miss Jardon and her friends laughed at the idea of any jury ever rendering a verdict on grounds like those advanced by Martinetti. Of course it was all perfectly correct and proper, but the courts did not, however, agree with the stagefolks in this opinion.

ANNUAL MEMORIAL SERVICES OF B. P. O. OF E.

Brotherhood Honors Memory of Members Departed During Past Year

The mother lodge of Benevolent and Protective Order of Elks, New York No. 1, held its forty-fourth annual Lodge of Sorrow on the night of Dec. 1, at its home on Forty-third Street, west of Broadway, in this city, in memory of the members who have died since Dec. 1, last year.

Suspended above the head of Exalted Ruler G. Murray Hulbert, who presided, were fifty-three artificial doves, one for each of the departed brothers. On the back of each of these was a tiny incandescent lamp, one of each of which was extinguished as the name of each was uttered, until the only light left in the large auditorium were those that illuminated the mottoes on the box fronts of the first tier.

At the mention of the last name the organist, Clayton J. Hermauer, began playing a low dirge, which gradually increased in volume until it ended in a thunder-like burst of the deep diapason.

Like services were held in the lodges of the brotherhood throughout the land.

NEW SPECTACLE AT CENTURY.

"Joseph and His Brethren," by L. N. Parker, to Be Produced There After Holidays.

Joseph and His Brethren, by Louis N. Parker, will be the next play to be given at the Century Theater, and will follow the lines of spectacular production laid down by its forerunners, *The Garden of Allah* and *The Daughter of Heaven*.

Mr. Parker has not given out publicly the order of events which transpire in his play. "It is based on the story of Joseph," he says, simply, "any one may supply himself with the details by consulting the Bible."

MME. SIMONE IN BERNSTEIN PLAY

To Appear in "Le Secret" at Comedie Francaise on March 5.

Monsieur Bernstein has cabled Mme. Simone, asking her to create the leading part in his new play, *Le Secret*, which will be produced in Paris March 5. Mr. George C. Tyler has kindly consented in view of this to curtail Mme. Simone's American engagement, which will in consequence terminate on the 31st of January next, thus enabling her to commence rehearsals of *Le Secret* in Paris early in February. Before sailing, Mme. Simone will play four weeks in Chicago, and will also visit Cleveland, St. Louis and Montreal.

Monsieur Bernstein's *Le Secret*, like his play, *The Thief*, will have only six characters. Mme. Simone's support in Paris will be accordingly brilliant, including such well known Parisian artists as Mme. Yvonne de Bray, M. Claude Garry, M. Victor Boucher, M. Henry Roussel, Mme. Cecile Caron.

ENGLISH ACTORS COMING.

Seymour Hicks and Wife, Ellaline Terris, to Play Repertory Here.

Seymour Hicks and his wife, Ellaline Terris, will soon sail for America to fill engagements here; Mr. Hicks at the Fifth Avenue, in Crooke, and Miss Terris at another house, in *The Model and the Maid*. They will bring with them a company of twenty-five persons, and four weeks later will join forces for *Washed Up* and other plays in their repertory, returning to England for July 1.

"BELLA DONNA" TO MOVE.

Nazimova to Continue During Empire Engagement of Maude Adams.

Charles Frohman last week effected an arrangement whereby Madame Nazimova will move to Wallace's Theater and continue her season in *Bella Donna*, through the Christmas and New Year holidays at that theater, in order that Maude Adams may appear at the Empire Theater for three weeks in *Peter Pan*. The transfer will take place Monday evening, Dec. 23. On Dec. 18, Madame Simone, who has been appearing at Wallace's, in *The Paper Chase*, will open a four week's engagement in Chicago in L. N. Parker's comedy. During the week of Dec. 16-21, Wallace's will be dark.

No New York Theater is as exactly suitable to the performance of *Peter Pan* as the Empire, because of special lighting equipment, built in the theater especially for the production of Barrie's delightful play.

A PRIMA DONNA OF INDIAN SONGS.

Miss Chevril Delights Audiences with Cadman's Transcriptions in California.

Miss Dorothy Clement Chevril is the first woman ever to sing Indian songs, as the women among the North American aborigines are forbidden to sing. They may, if they will, but to lift up the voice in song is the privilege of the braves only, as it is his privilege to adorn himself with feathers. Women and boys wear a band around the head.

Miss Chevril is singing the Indian songs, as arranged and orchestrated by Charles Wakefield Cadman, in concert, and she finds them intensely interesting, she says. There is a sort of emphatic rhythm to them that is fascinating, when you once get into them, says the young cantatrice.

Indian songs seem to be enjoying a sudden vogue on the Pacific Coast. In the northern part of that section of the country Lillian Birmingham has been rendering the legends of Yosemite, by Allen Dunne and H. J. Stewart. But these are in Indian in manner only. Mr. Cadman's are the actual transcriptions of the Indian folksong.

XMAS BENEFIT BIG SUCCESS.

The benefit performance that has been so well advertised through the columns of the local Hearst papers, took place Sunday night, Dec. 1, in the George Cohan Theater, before an audience composed of many celebrities. The receipts plus a collection taken in the theater amounted to \$3,400.



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JOHN D. IN OPERA, TOO?

Rumored Organization of English Opera with Standard Oil Money.

In addition to Mr. Hammerstein's project for grand opera in English, another one is announced, said to be backed by John D. Rockefeller and other millionaires. It is to be known as the English and American Grand Opera company, with similar ideas as the proposed Hammerstein's plan.

With the air life with these rumors, something should happen pretty soon. In the interim, it would appear, that the Metropolitan directors are kept on edge, wondering which way the cat will jump.

STORY ABOUT FRANKIE BAILEY DENIED.

A sensational story of Frankie Bailey's financial distress, which has gone the rounds of the press is contradicted. Miss Bailey was last seen in this city at a Weberfeld revival.

A THEATER FOR MANY TONGUES.

Boston is to Have One for Plays of Different Nationalities in the Vernacular.

Boston's latest accession in theaters is to be The Cosmopolitan Theater, a home for the drama in foreign languages.

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town, Pa., 11. Reading 12. Wilkes-Barre 13.
Scranton 14. New York city 23-Jan. 11.
"AFFAIRS" OF ANATOL (Winthrop Ames):
New York city Oct. 14-Dec. 14.
ALIAS JIMMY VALENTINE: Buffalo, N. Y., 9-
14.
ANGELIN, MARGARET (Louis Netherland):
San Antonio, Tex., 9-11. Waco 12. Dallas 13.
14. Ft. Worth 15. 17. Denison 18. Ardmore.
Okla. 19. Oklahoma City 20. 21. Muskogee 22.
ALBION, GEORGE (Lieber Co.): Boston, Mass.,
Oct. 14—Indefinite.
BABY MINE (William A. Brady): Ft. Worth,
Tex., 11. 12. Waco 13. Austin 14. San Antonio
15. 17. Houston 18. 19. Galveston 20. Beaumont
21. New Orleans, La., 22-23.
BABY MINE (Southern: William A. Brady):
Hawkinsville, Ga., 11. Fitzgerald 12. Albany
13. Macon 14. Sparta 23. Winder 24. Athens 25.
BACHELOR'S HONEYMOON (Giles and Brad-
ford): Ida Grove, Ia., 11. Lake City 12. Hum-
boldt 13. Rockwell City 14.
BEN-HUR (Klaw and Erlanger): Denver, Colo.,
9-14. Salt Lake City, U., 15-21.
BIRD OF PARADISE (Oliver Morosco): De-
troit, Mich., 9-14. Pittsburgh, Pa., 16-21.
Washington, D. C., 22-23.
BLACKBIRDS (Henry Miller): Baltimore, Md.,
9-14.
BLAIR, EUGENIA (G. H. Nicolai and Adelaide
French): Tipton, Ind., 11. Ft. Wayne 12-14.
Cleveland, O., 22-23.
BLINDNESS OF VIRTUE (William Morris):
Chicago, Ill., Nov. 25—Indefinite.
BLINN, HOLBROOK (William A. Brady): Vic-
toria, B. C., Can., 11. Vancouver 12-14. Cal-
gary, Alberta, 16-18. Edmonton 19-21. Prince
Albert, Sask., 23-24. Saskatoon 25. 26.
BOUGHT AND PAID FOR (William A. Brady):
Jersey City, N. J., 9-14.
BOUGHT AND PAID FOR (William A. Brady):
Omaha, Neb., 8-14.
BOUGHT AND PAID FOR (William A. Brady):
Chicago, Ill., Oct. 21—Indefinite.
BRUTE (The Comstock and Gess): Kan-
sas City, Mo., 9-14.
BUNT, FULL THE STRINGS (Messrs. Shu-
bert and Brady): Bloomington, Ill., 11. Gale-
burg 12. Rock Island 13. Cedar Rapids 14. 15.
BURNS, WILLIE (Charles Frohman): New York
city, Sept. 9-Dec. 23.
BUTTERFLY ON THE WHEEL (Messrs. Shu-
bert and Brady): Pasadena, Cal., 11.
BUTTERFLY ON THE WHEEL (Messrs. Shu-
bert and Brady): Montreal, Can., 9-14.
BUTTERFLY ON THE WHEEL (Messrs. Shu-
bert and Brady): Philadelphia, Pa., 9-21.
CLARE DELLA (J. F. Sullivan): Quincy, Ill.,
11. Tallahassee 12. Fitzgerald 14.
COHAN, GEORGE M. (Cohan and Harris):
New York city Sept. 2—Indefinite.
COLLIER, LAW (Low Fields): New York
city, Nov. 12—Indefinite.
CONQUEST, THE (David Belasco): Rochester,
N. Y., 9-11. Buffalo 12-14.
CONFESSION, THE: Washington, D. C., 9-14.
CONFESSION, THE (J. F. Sullivan): El Paso,
Tex., 11. Tucson, Ariz., 12. Phoenix 13. Yuma
14. Los Angeles, Cal., 15-21. Venice 22. San
Bernardino 23. Riverside 24. San Diego 25. 26.
CONSPIRACY, THE (Charles Frohman): At-
lantic City, N. J., 19. New York city 21—
Indefinite.
COUNTRY BOY (H. B. Harris, Inc.): Detroit,
Mich., 9-14. Toledo, O., 23-25.
COUNTRY SHERIFF (Wee and Lambert): Co-
lumbus, Kan., 11. Springfield, Mo., 12. Car-
cham 14. Kan. City, Kan., 15.
CRANE, WILLIAM H. (Joseph Brooks): Des
Moines, Ia., 12.
DALY, BERNARD (Starr L. Pixley): Stratford,
Ont., Can., 11. 12. Thomas 13.
DAUGHTER OF HAVEN (Lieber Co.): New
York city Oct. 12—Indefinite.
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22. Pierre 24. Rapid City 25.
DIVORCE QUESTION (Central: Howland and
Clifford): Grand Rapids, Mich., 8-11. Cold-
water 12. Kalamazoo 13. Goshen 14. Ken-
dallville 15. Albany 17.
DREW, JOHN (Charles Frohman): Norfolk, Va.,
11. 12. Lynchburg 13. Roanoke 14. Washing-
ton, D. C., 23-25.
EVERYBODY (Henry W. Savage): Brooklyn,
N. Y., 9-14. Albany 25.
EVERYBODY (Henry W. Savage): Terre
Haute, Ind., 9-11. Evansville 12. Lexington,
Ky., 13. 14. Chattanooga, Tenn., 25.
EXCUSE ME (Eastern: Henry W. Savage):
Danbury, Conn., 11. Albany, N. Y., 13. 14.
Rochester 25. 26.
EXCUSE ME (Western: Henry W. Savage):
Richburg, Miss., 11. Greenville 12. Memphis,
Tenn., 13. 14. ILL. Rock, Ark., 25.
FAIRBANKS, DOUGLAS (Cohan and Harris):
New York city Nov. 4—Indefinite.
FANNY'S FIRST PLAY (Messrs. Shubert):
New York city Sept. 16—Indefinite.
FARNUM, MARSHALL (Messrs. Farnum and
Donnerts): Cedar Rapids, Ia., 12. Dubuque
14.
FARNUM, WILLIAM (A. H. Woods): Indian-
apolis, Ind., 9-11.
FAUST (Haley and Campbell): Rochester,
Ind., 11. Huntington 12. Peru 13. Logansport
14. Lafayette 15. Noblesville 16. Crawfords-
ville 17. Frankfort 20. Kokomo 21.
FAVERSHAM, WILLIAM (Leonard J. Gal-
lacher): Boston, Mass., 9-21. Providence, R. I.,
22-23.
FINE FEATHERS (H. H. Frasse): Chicago,
Ill., Aug. 12-Dec. 21.
FISKE, MRS. (Harrison Gray Fiske): New York
city Nov. 1—Indefinite.
FOUL THERE WAS A (Robt. Campbell): Des
Moines, Ia., 19. 20.
FORTUNE HUNTER (Cohan and Harris):
St. Paul, Minn., 12-14. Columbia, Wis., 15.
Madison 16. Platteville 17.
FORTUNE HUNTER (Cohan and Harris):
Helena, Mont., 11. Missoula 12. Wallace, Ida.,
13. Spokane, Wash., 14. 15.
FORTUNE HUNTER (Cohan and Harris):
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Jackson 14. Memphis 15. Greenville, Miss., 16.
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FORTUNE HUNTER (Ruehn Schnabel): Wap-
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Falls, S. Dak., 25.
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ton, O., 11. Fortsmith 12. Huntington, W.
Va., 13. Charleston 14. Parkersburg 16. Mari-
etta, O., 17. Sistersville, W. Va., 19. Grafton
19. Oakland, Md., 20. Clarksville, W. Va., 21.
Hazard, Tenn., 22.
GAMBLERS, THE (Ed. McDowell): St. Louis,
Mo., 8-14. Kansas City 15-21.
GARDEN OF ALIEN (Lieber Co.): Philadel-
phia, Pa., 9-21.
GET-RIK-QUICK WALLINGFORD (Cohan and
Harris): McAlester, Okla., 11. Muskogee 12.
Tulsa 13. Oklahoma City 14.
GILMORE, PAUL (John Newton): Sandusky,
O., 11. Alliance 12. Cohocton 13. New Phila-
delphia 14. Circleville 15. Wilmington 17. Chil-
licothe 18. Port Clinton 19. Ironton 20.
GIRL OF THE SUNNY SOUTH (W. C. Downs):
New Hartford, Conn., 12. Norfolk 13. New
Milford 14. Danbury 16.
GIRL OF THE UNDERWORLD (Messrs. Wee
and Lambert): Worcester, O., 12. Canton 13. 14.
Akron 15-18. Youngstown 19-21. Beaver Falls,
Pa., 25.
GOOD LITTLE DEVIL (David Belasco): Phila-
delphia, Pa., 12-25.
GOUSE GIRL (Baker and Castle): Memphis,
Tenn., 8-14. Nashville 15-21. Clarksville 23.
Hopkinsville, Ky., 24. Paducah 25.
GOVERNOR'S LADY (Messrs. Belasco and El-
bott): New York city Sept. 9-Jan. 4.
GREAT DIVIDE (Messrs. Primrose and McGil-
lisp): Ansonia, Conn., 11. Magnolia 12. Mo-
line, Ill., 13. Rock Island 15. Princeton 16.
Geneva 17. Sterling 18. Morrison 19. Sa-
vanna 20. Beloit, Wis., 21. Janesville 22. Ft.
Atkinson 23. Sheboygan 24.
HACKETT, NORMAN (Star and Nicolai): Dar-
ton, O., 9-11. Erie, Pa., 12. Dunkirk, N. Y.,
13. Niagara Falls 14. Toronto, Can., 22-23.
HILLARD, ROBERT (Klaw and Erlanger):
Chicago, Ill., 9-25.
HINDLE WALKER (William A. Brady): New
York city Dec. 9—Indefinite.
HODGE, WILLIAM (Lieber Co.): Chicago, Ill.,
1-21. St. Paul, Minn., 22-23.
HOUSE OF A THOUSAND CANDLES (G. S.
Primrose): What Cheer, Ia., 11. Ottumwa 14.
Hurlington 15. Mt. Pleasant 16. Brighton 17.
Winfield 18. Monmouth, Ill., 19. Macomb 20.
Galesburg 21. Pekin 22.
HOUSE OF A THOUSAND CANDLES (West-
ern: Primrose and Nicolai): Peabody,
11. Harrison 12. Byron 13. Salina 14. Gre-
enleaf 15. Ellsworth 17. La Crosse 18. Hasting-
ton 19. Lyons 20. Stafford 21. El Dorado 22.
Kearney 24. Burlington 25.
ILLINGTON, MARGARET (H. J. Bowes): To-
ledo, O., 9-14. Cincinnati 15-21.
IN OLD KENTUCKY (Latt and Dismall):
Kansas City, Mo., 8-14.
INDISCRETION OF TRUTH (S. H. Wallach):
New York city Dec. 2—Indefinite.
IRVING, FLORENCE (Dr. Baumfeld): New York
city Sept. 26—Indefinite.
KELLARD, JOHN E.: New York city Nov. 13
—Indefinite.
KISMET (Harrison Gray Fiske): Cleveland, O.,
9-14. Toronto, Can., 16-21. Detroit, Mich., 23-
25.
LANG, EVA (O. D. Woodward): Kansas City,
Mo., 12-14.
LAW AND THE LADY (Wm. L. Tucker):
Fulton, Mo., 11. Wellsville 12. Montgomery
City 13.oberly 14. Hannibal 15. Peabody
LIFE'S SHOP WINDOW (CHG Gordon): Nor-
folk, Va., 9-14. Jersey City, N. J., 16-21.
Paterson 22-23.
LITTLE MISS BROWN (William A. Brady):
Pittsburgh, Pa., 9-14.
LITTLE MISS BROWN (A. S. Stern): Gr. Bar-
lington, Mass., 9-14. Gloverville, N. 12.
Onondaga 13. Watertown 14. Oswego 16. Geneva
17. Ithaca 18. Binghamton 19. Corning 20.
Williamstown, Pa., 21. Cumberland, Md., 25.
LITTLE MISS SUEAN (L. A. Edwards): New
Stratford, O., 11. Athens 12. Jackson 13.
Waverly 14.
LITTLE TENDERFOOT (Lee D. Ellsworth):
Chicago, Ill., 8-21.
LITTLE WOMEN (William A. Brady): New
York city Oct. 6—Indefinite.
LITTLE WOMEN (Western: William A. Brady):
Chicago, Ill., 2-21.
LORAIN, ROBERT (Lieber Co.): Brooklyn,
N. Y., 9-14.
LOTTARY MAN (Merle H. Norton): Napa,
Cal., 11. Petaluma 12. Santa Rosa 13. Healds-
burg 14. Vallejo 15. Hollister 16. Santa Cruz
17. Watsonville 18. Monterey 19. Lodi 20.
Jackson 21. Modesto 22. Merced 24. Fresno 25.
MACLEAN-HANFORD-TYLER-DROFNAN (Kane
Charles, La., 11. Beaumont, Tex., 12. Hous-
ton 13. 14. Galveston 15. Victoria 17. San
Antonio 18. 19. San Marco 20. Austin 21-23.
MANN, LOUIS (Werba and Loescher): Omaha,
Neb., 11. 12. Sioux City, Ia., 13. Marshall-
town 14. Waterloo 16. Clinton 17. Burlington
18. Quincy, Ill., 19. Keokuk, Ia., 20. Peoria,
Ill., 21. Chicago 22-23.
MARON, JOHN (Charles Frohman): New York
city Sept. 19-Dec. 14.
MERHAN, JOHN (Monte Thompson): Brant-
ford, Ont., Can., 11. Barrie 12. Midland 13.
Peterborough 14. Brockville 17. Smith Falls 18.
Ottawa 19-21. Kingston 22-25.
MILSTONES (Messrs. Klaw, Erlanger and
Brooks): New York city Sept. 17—Indefinite.
MILSTONES (Messrs. Klaw, Erlanger and
Brooks): Hamilton, Ont., Can., 9-11. London
12-14.
MILLER, HENRY (Klaw and Erlanger): Bos-
ton, Mass., Nov. 4-Dec. 14.
MILLION, THE (Henry W. Savage): Chicago,
Ill., Nov. 25.
MISSOURI GIRL (Norton and Reith's): Baker,
Ore., 11. Welser, Ida., 13. Pavette 13. Boise
14. Mountain Home 16. Jerome 21. Oakley 24.
Burley 25.
MISSOURI GIRL (Eastern: Merle H. Norton):
Platte, S. Dak., 11. Wagner 12. Scotland 13.
Marion 14. Sioux Falls 15. Jaxson, Minn., 16.
Pinecroft 17. Flandreau, S. Dak., 18. Dell
Rapids 19. Madison 20. Howard 21. Artesian
23. Cretaceous 24. Huron 25.
NARMOY, MRS. (Charles Frohman): New
York city Nov. 11—Indefinite.
OFFICER 666 (Cohan and Harris): Pittsburgh,
Pa., 9-14.

OFFICER 666 (Middle West: Cohan and Har-
ris): Washington, Pa., 11. McKeesport 12.
Latrobe 13. Conneville 14.
OFFICER 666 (Southern: Cohan and Harris):
Birmingham, Ala., 11. Mobile 12. Lexington 13.
Birmingham 14. Fulton 17. Dubuque, Ia., 20.
OFFICER 666 (Western: Cohan and Harris):
Fairbault, Minn., 13.
O'HARA, FIBKE (Augustus Pitou, Jr.): Ft.
Madison, Ia., 11. Burlington 12. Cedar Rapids
13. Clinton 14. Minneapolis, Minn., 22-23.
OLCOTT, CHAUNCEY (Henry Miller): Roches-
ter, N. Y., 13-14.
OLD HOMESTEAD (Frank Thompson): Wash-
ington, D. C., 9-14. Baltimore, Md., 16-21.
OLD HOMESTEAD (Coast: Frank Thompson):
Los Angeles, Cal., 8-21. Phoenix, Ariz., 25.
ONE DAY (Chas. B. Blaney): St. Paul, Minn.,
8-11. Milwaukee, Wis., 12-14.
OUR WIVES (Jos. M. Gaites): Grand Rapids,
Mich., 14.
PAID IN FULL (Eastern: C. S. Primrose):
Holdenville, Okla., 14. Krebs 15. Hallsville
16. Hartshorn 17. Ft. Smith, Ark., 20. Clark-
sville 21. Russellville 22. Ho. Springs 23.
PAID IN FULL (Western: C. S. Primrose):
Minneapolis, Minn., 11. Kenna 12. Wazachia 13.
Weatherford 14. Denton 16. Bowie 17. Hills-
boro 18. Hubbard 20. Mart 21. Mexia 22.
Groesbeck 23. Taylor 24.
PAID TO COUGH KIDS (C. Jay Smith):
Memphis, Tenn., 11. Clarendon 12. Amarillo 13.
Tulsa 14.
PASSERS-BY (Charles Frohman): Providence,
R. I., 9-11. Worcester, Mass., 12. Hartford,
Conn., 13-14.
PASSING OF THE THIRD FLOOR BACK:
Portsmouth, O., 13.
PHILLIPS, AL., AND LEILA SHAW: St. Louis,
Mo., 8-14. Chicago, Ill., 15-21. Detroit, Mich.,
22-23.
POMANDER WALK (Lieber Co.): St. Louis,
Mo., 8-14.
POYNTER, BEULAH (Burt and Nicolai): To-
ledo, O., 8-11. Wheeling, W. Va., 12. Pitts-
burgh, Pa., 16-21. Buffalo, N. Y., 22-23.
PRICE, THE (Clarence Bennett): Pekin, Ill.,
12. Jacksonville 14. St. Louis, Mo., 15-21.
Belleville, Ill., 22. Alton 23.
RANSOMED (John Cort): Philadelphia, Pa.,
2-14.
READY MONEY (H. H. Frasse): Newark, N. J.,
9-14. Brooklyn, N. Y., 23-25.
READY MONEY (H. H. Frasse): Buffalo, N. Y.,
9-14. Cleveland, O., 23-25.
READY MONEY (H. H. Frasse and Wm. A.
Brady): London, Eng., Aug. 12—Indefinite.
REBECCA OF SUNNYBROOK FARM (Jos.
Brooks): Boston, Mass., 9-21.
RESON, MAY (L. S. Sire): Kansas City, Mo.,
8-11.
ROSAHY (Clifford: Howland and Clifford): Chi-
cago, Ill., Dec. 1-Jan. 4.
ROSAHY (Coast: Howland and Clifford): Red-
lands, Cal., 11. Pomona 12. San Bernardino
13. Venice 14. Oxnard 15. Santa Barbara 16.
San Luis Obispo 17. Santa Maria 18. Hollister
20. San Jose 21. Oakland 22-27.
ROSAHY (Eastern: Howland and Clifford): Pon-
tiac, Ill., 11. 12. Oswego 13. Ottawa 14. La
Salle 15. Ohio 16. Kankakee 17. Peru 18.
Springvalley 19. Kankakee, Ind., 20. La
Fayette 21. Fowler 22. Monticello 24. Lomax-
port 25.
ROSAHY (Southern: Howland and Clifford):
Marion, S. C., 11. Wilmington, N. C., 12.
Lumberton 13. Laurinburg 14. Clio, S. C., 15.
Bennettsville 16. C. 1. Rockingham 18. Cam-
den 19. Sumter 20. Lancaster 21.
ROSAHY (Western: Howland and Clifford):
Greenville, Miss., 11. Clarksville 12. Helena
Ark., 13. Marianna 14. Forrest City 16. Stutt-
gart 17. Pine Bluff 25.
ROSAHY, THE (Gaskill and MacVitty): Sey-
der, Tex., 11. Sweetwater 12. Abilene 13.
Amarillo 14. Stamford 15. Rockwell 17. Thurber
18. Weatherford 19. Stevensville 20. Comanche 21.
Coleman 22. Ballinger 24. San Angelo 25.
ROSS, THOMAS W. (J. W. Welch): Frankfort,
Ky., 12. Dubuque 25.
ROYAL, SAM (George H. Bubb): Darien,
Wis., 11. Palmyra 12. Whitewater 13. Edger-
ton 14. Jefferson 16. Lake Mills 17. Waupun
18. Berlin 19. Princeton 20. Randolph 21.
Beaver Dam 22. Cambria 23. Fennetts 24.
Stoughton 25.
RUSSELL, ANNIE: New York city Nov. 11-
Jan. 11.
ROUND UP (Klaw and Erlanger): St. Paul,
Minn., 12-14.
SCRAPE O' THE PEN (Messrs. Weber and
Fields): New York city 9-14. Brooklyn, N. Y.,
16-21.
SERVANT IN THE HOUSE (Merle H. Norton):
Louisiana, N. O., 11. Henderson 12. Scotland
Neck 13. Roanoke Rapids 14. Rocky Mount 15.
Tarboro 17. Wilson 18. Goldsboro 25.
SEVEN HOURS IN NEW YORK (Messrs. Wee
and Lambert): Clifton Forge, Va., 11. Hinton,
W. Va., 12. Charleston 13. Huntington 14.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitty): Oklahoma City, Okla., 11. Ardmore 12.
Wichita Falls, Tex., 13. Ft. Worth 14. Dallas
15. Durant 17. Sherman 18. Bonham 19. Paris
20. Greenville 21. Sulphur Springs 22. Tyler
23. Palestine 25.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitty): Gloucester, O., 11. Lancaster 12. New
Lexington 13. Youngstown 15-18. Akron 19-21.
New 22-23.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitty): Richmond, Va., 9-14. Norfolk 16-21.
Washington, D. C., 22-23.
SHEPHERD OF THE HILLS (Gaskill and Mac-
Vitty): Iowa Falls, Ia., 11. Cedar Falls 12.
Independence 13. Manchester 14. Dubuque 15.
Clinton 16. Maconetta 17. Ansonia 18. Cedar
Rapids 25.
SIMONE, MADAME (Lieber and Co.): New
York city Nov. 25-Dec. 14. Chicago, Ill., 25-
Jan. 19.
SNOW WHITE (Winthrop Ames): New York
city Nov. 7—Indefinite.
SOMEWHERE ELSE (Henry W. Savage): Utica,
N. Y., 25. 26.
SOTHERN, E. H. AND JULIA MARLOWE
(Messrs. Shubert): Washington, D. C., 9-14.
Baltimore, Md., 16-21. Pittsburgh, Pa., 23-25.
SPY, THE (Charles Frohman): Atlantic City,
N. J., 20. 21.
STAR, ROSE (H. B. Harris, Inc.): Boston,
Mass., Sept. 2-Dec. 23.
STAR, FRANCES (David Belasco): New York
city Oct. 1-Dec. 21.
STUMBLING BLOCK (Oscar Graham): Sou-
lake, Tex., 11. Humble 12. Wharton 13. Eagle
Lake 14.

TALKER, THE (Henry B. Harris, Inc.): Louis-
ville, Ky., 9-11.
TAYLOR, LAURETTE (Oliver Morosco): New
York city Dec. 23—Indefinite.
THELMA (H. W. Lank): Leon, Ia., 11. Kins
City, Mo., 12. Bethany 13.
THREE, THE (Messrs. Primrose and McGil-
lisp): Ansonia, Ind., 11. Ann Arbor, Mich., 13. Pon-
tiac 14. Port Huron 15. Ypsilanti 16. Tecumseh
17. Milan 18. Monroe 20. Flint 21. Saginaw
22. Alton 23. Portland 24. Lansing 25.
TOWN MARSHAL (Messrs. Wee and Lambert):
Savannah, O., 11. Leeburg 12. Greensburg,
Pa., 14. Hanover 20.
TRAIL OF THE LONESOME PINE: Vander-
bilt, Pa., 12.
TRAIL OF THE LONESOME PINE (Klaw and
Erlanger): Atlanta, Ga., 11-14.
TRAVELING SALESMAN (H. B. Harris, Inc.):
Cleveland, O., 9-14. Columbus 16-18. Akron 23-
24.
TRAVELING SALESMAN (Southern: S. A.
Stern): Nashville, Tenn., 23-25.
UNCLE TOM'S CABIN (Western: Wm. Kibbel):
St. Joseph, Mo., 8-11. Hannibal 12. Louisiana
13. Alton 14. 16. Centralia 16. Terre
Haut 18. 19-21. Rockville 23. Charleston,
Ill., 24. Decatur 25.
UNCLE TOM'S CABIN (Leon Washburn): Bos-
ton, Mass., 9-14.
WARFIELD, DAVID (David Belasco): Milwan-
aukee, Wis., 8-11. Madison 12. La Crosse 13.
Winona, Minn., 24. St. Paul 18-21.
WAY DOWN EAST (William A. Brady):
Cleveland, O., 9-14.
WHIP, THE (Comstock and Gess): New York
city Nov. 25—Indefinite.
WHITE SISTER (Albert Patterson): Berlin,
Wis., 11. Neshan 12. Stevens Point 13. Waus-
au 14. Merrill 16. Antigo 18. Oconto 19.
Sheshawan 18. Two Rivers 19. Pirmouth 20.
WHITE SLAVE (Robt. Campbell): Des Moines,
Ia., 23-25.
WHITE SQUAW: Paris, Ky., 11. Nicholasville
12. Stanford 13. Harrodsburg 14. Lexington
15. Frankfort 17. Shelbyville 18. Owensboro
20.
WHITE SQUAW (J. F. Sullivan): Cumberland,
Md., 11. Hagerstown 12. Hanover, Pa., 13.
Lancaster 14.
WHITESIDE WALKER (Walter Ford): Port-
land, Ore., 8-11. Salem 12. Eugene 13. Chic-
ago 18. Sacramento 19.
WHITE HILLIARD (J. V. Tett): Corvallis,
Ore., 11. Guthrie Center 12. Brookings 13. De
Witt 14. McGregor 17. Lancaster, Wis., 18.
Bluffs, Ill., 19. Seymour, Ia., 20. Butler, Mo.,
21.
WITHIN THE LAW (A. H. Woods): New York
city Sept. 11—Indefinite.
WOMAN, THE (David Belasco): Newark, N. J.,
9-14.
WOMAN, THE (Western: David Belasco): St.
Louis, Mo., 1-14.
YEARS OF DISCRETION (David Belasco): Chi-
cago, Ill., Nov. 19-Dec. 21. New York city
25—Indefinite.
YELLOW JACKET (Hanna and Selwyn): New
York city Nov. 4—Indefinite.

OPERA AND MUSICAL COMEDY.

ABRAHAM, LINA (John Cort): St. Louis,
Mo., 8-14. New York city 23—Indefinite.
ABORN GRAND OPERA (Atlantic: Messrs.
Abram): Helena, Ark., 11. Little Rock 12. Hot
Springs 13. Pine Bluff 14. Shreveport 15. Hot
Springs 16. Texarkana 17.
ABORN GRAND OPERA (Pacific: Messrs.
Abram): Scranton, Pa., 11. Sunbury 12. Wil-
liamsport 13. Mahanoy City 14. Shamokin 16.
Huntington 17.
ALMA, WHERE DO YOU LIVE? (Messrs. Roy-
ster and Burton): Mt. Carmel, Pa., 11. Ma-
honey City 12. Lancaster 13. Hoston 14. Plain-
field, N. J., 25.
ALMA, WHERE DO YOU LIVE? (Ormond H.
Butler): Dallas, Tex., 11. 12. Ft. Worth 13.
14.
BELL HOP (Marble and Norris): Clarksville,
Tex., 11. Sulphur Springs 13. Marshall 14.
BERNARD, SAM (A. H. Woods): Cincinnati,
O., 24.
BLACK PATTI (R. Voelckel): Moultrie, Ga., 11.
Thomasville 12. Bainbridge 13. Tallahassee,
Fla., 14. Quincy 16. Jacksonville 17. Gaines-
ville 18. Ocala 19. Tampa 20-23.
BOHEMIAN GIRL (Atlantic: Messrs. Abram):
New Orleans, La., 8-14.
BOHEMIAN GIRL (Pacific: Messrs. Abram):
Branford, Can., 11. St. Catharines 12. Ham-
ilton 13. 14. London 16.
BOSTON GRAND OPERA: Boston, Mass., Nov.
25—Indefinite.
BRIAN, DONALD (Charles Frohman): Louis-
ville, Ky., 9-11. Lexington 12. Knoxville,
Tenn., 13. Chattanooga 14. Nashville 15. 17.
Columbia 19.
CARLE, RICHARD, AND HATTIE WILLIAMS
(Charles Frohman): Buffalo, N. Y., 9-11.
Rochester 12. Syracuse 13. 14.
CAT AND THE FIDDLE: Bay City, Mich., 9-
14.
CHIMES OF NORMANDY (Messrs. Abram):
Milwaukee, Wis., 8-11. St. Paul, Minn., 12-14.
Chicago, Ill., 16-21.
COUNT OF LUXEMBOURG (Klaw and Erlan-
ger): New York city Sept. 16—Indefinite.
DE HAVEN CARTER (A. H. Woods): Boston,
Mass., 2-14.
DESLER, GARY (Messrs. Shubert): Boston,
Mass., 9-21.
ELTON, JULIAN (A. H. Woods): Salt Lake
City, U., 9-14.
EVA (Klaw and Erlanger): Philadelphia, Pa.,
9-23.
FORTY-FIVE MINUTES FROM BROADWAY
(C. A. Hart): Tuscaloosa, Ala., 11. Columbia,
Miss., 13. Starville 13. Tupelo 14. Jackson,
Tenn., 15. Clarksville 17. Knoxville, Ky.,
18. Madisonville 19. Paducah 20. Paris 21.
Clarkdale, Miss., 23. Jackson 23. Brookhaven
24. Yazo 27.
FOY, EDDIE (Werba and Loescher): Worcester,
Mass., 11. Providence, R. I., 12-14. Boston,
Mass., 23-Jan. 4.
FROLIC OF 1912 (Howland and Clifford):
Pensacola, Fla., 11. Mobile, Ala., 12. Biloxi
Miss., 13. Gulfport 14. New Orleans, La., 15-
21. Atlanta, Ga., 22-23.
GILBERT AND SULLIVAN OPERA (Messrs.
Shubert): Chicago, Ill., 8-21.
GIRL AT THE GATE (Harry Askin): Chicago,
Ill., Sept. 1—Indefinite.
HANKY-PANKY (Low Fields): Philadelphia,
Pa., 9-21.

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STUDIO GOSSIP.

DAVID V. WALL, of the Powers Company of the Western branch of the Universal Film Manufacturing Company, is taking leads under the direction of Mr. Matthews. Mr. Wall has been in the picture business for five years and has played leads with the Edison, Vitaphone, Pathe, as well as several of the independent companies. He has been a member of the Powers Company for sixteen months, during which time he has acted as actor, producer and scenario writer. Mr. Wall is a stock actor of experience and was a member of the "Way Down East" company. Mr. Wall is quiet and unassuming and fond of automobiling.

HAROLD WILSON, for many years associated with the Vitaphone Company and a character actor of unusual ability, has left that company. Mr. Wilson has succeeded in many pictures, but probably his most notable characterization was as The Blind Miner.

EUGENIE BENKNER, the versatile leading woman of Bell's Los Angeles studio company, for several years was considered the foremost swordswoman of France. At one time she retired from the stage in order to instruct fencing classes at the exclusive Madame Thurburn and the Berkeley Lyceum. Here she was the instructor of many of this country's foremost young ladies, among her pupils being Alice Roosevelt.

LILY BRANCOMBE is busy collecting dolls for the doll pageant to be held in Chicago on Dec. 12. The proceeds go to the poor children. Miss Branscombe is one of those in charge of the Professional Ladies' booth.

E. H. Calvert, Essanay's popular leading man is quite a favorite in his college town. A letter from a Madison, Wis., theater manager reads as follows: "We are featuring with good success Essanay photoplays, in which you are acting." Calvert has a host of friends in Madison, where he attended the University of Wisconsin for four years. His rapid rise to success in the film business has been phenomenal.

Beverly Bayne, of Essanay's Eastern Stock company, is recovering from her accident of last week. Miss Bayne was thrown from her horse on Lincoln Park Boulevard and suffered a fractured knee cap. Her doctor states she will be able to continue her work next week.

Ruth Stonehouse will dance at the benefit for the poor at Cohan's Grand Opera House, to be held under the auspices of the Chicago Examiner, Dec. 13. Besides being a gifted actress Miss Stonehouse has acquired something of a reputation as a dancer.

LICENSED FILMS



The New York Hat (Biograph, Dec. 5).—A more sympathetic and appealing picture than this one seldom is produced, and great credit should be given the youthful actress in the leading role. It is a vital part about which the entire story revolves, and demands just the interpretation found in this film. The player cast for the character is perfectly natural, and her facial expressions are finely judged. She makes the spectator feel what she is feeling, and there is her her success. The story is simple, filled with heart interest and human nature and well developed. On her deathbed a mother leaves her meager savings in trust with the village parson, that he may buy his five for the young daughter, who always has been devoted of the luxuries so dear to a girl's heart. In the note she says that her husband, a severe man, has worked her to death. More than all else the girl craves a new hat. Presently the village milliner imports a startling creation from New York, and apparently every woman in the community wants it for herself. The parson sees the shabby little girl staring with eager eyes at the hat in a show window, and reminded of his trust, he buys the hat and sends it to her. This starts talk among the gossips, male and female, and after the Sunday morning service even the deacons of the church take a hand in the affair. When she returns home the hat on the floor, and then goes to the parson for consolation. The father and the deacons and the women also visit the parson to demand an explanation, which, of course, is found in the note from the girl's mother. Only one scene of the picture is open to criticism, and that is at the close when the girl is entangled in the arms of the parson. The attitude indicates love, whereas there has been no suggestion of love between them.

A Forest Fire (Edison, Dec. 5).—The horror of a forest fire and the misdeeds it brings to those who live within its flames are shown in the systematic efforts that are made to check its devastating progress are shown with great clarity in detail in this picture taken in the National Forest, California, by the Edison Company under the supervision of officers of the Forest Service. The photographs are excellent and the scenes chosen tell the story of a fire from its inception by a party of careless campers to the final chapter, when a man, his wife, and three children sit mournfully on the ruins of their home. The work of the United States rangers, the manner in which a call for assistance is sent out and the means adopted to check the spread of flames are revealed in impressive sequence.

Something Wrong With Bessie (Kalem, Dec. 5).—Barbarism predominates in this

picture that presents a conventional "hayseed" character in the person of Uncle Josh, and situations that appear to have stood the test of time. George, a young city business man, invites his Uncle Josh to visit him, saying that he has married the sweetest girl in the world, but that she suffers from one ailment which he hopes to cure. Her ailment is laziness. Uncle Josh arrives, as expected, and his peculiar actions frighten Bessie, whereas he concludes that something must be radically wrong with the girl. Misunderstandings end in a general "rough house," and a call for the police before George reaches home to straighten things out.

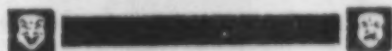
The Curio Hunters (Vitaphone, Dec. 4).—Here is a story finally adapted to the peculiar physical proportions and personality of Marshall P. Wilder. It is unusual, and contains several scenes of genuine humor. Probably no other actor engaged in motion pictures could have made so much out of a similar situation. Professor Hunter and three sailors land on one of the South Sea Islands in quest of curios. They find a village temporarily deserted by the natives, and in the village an image of a god mounted on a pedestal. Professor Hunter has a curio it is a valuable curio, and orders the sailors to carry it to the ship, but Bill (Mr. Wilder) is left behind with a bottle of rare wine that he drinks too freely. When the sailors return for their companion they find him peacefully sleeping on the pedestal, and, seconding what nature has already begun they make him to strongly resemble the deposed god and place him in a similar posture. The natives return and do not realize the deception, although they resent the presence of the two sailors, whom they have captured and taken before their god to be sentenced to death. When Bill intervenes they believe their god has come to life, and prostrate themselves before the pedestal. He commands the sentence to be given, and the sailors, with the center he holds in his hand, and then receives the homage of the natives. The film brings several good laughs, and is well acted by George Ozer, Hushie Mack, Ned Finley, and Robert McWade, but Mr. Wilder is principally responsible for its success.

Football Days at Cornell (Essanay, Dec. 5).—Starting with views of picturesque spots near Ithaca, including Mill Falls, Cascade Falls, and Fall Creek Falls, this film increases in interest as it progresses. To followers of football the scenes depicting the athletic collections in practice and actual play will be of considerable interest. They are well taken to suggest the atmosphere of a college town during the excitement of an important game, and some of them give an excellent idea of the actual play. Among the scenes are a football game on the campus, the "Varsity" team, afternoon practice, backing the line, the "parade" before the game, cheering crowds on the stands, and thrilling moments in one of the recent games. A comical element is given the picture by the lecturer of an aspirant for football honors, who is given a trial with amusing results.

A Daughter's Sacrifice (Kalem, Dec. 4).—Without bringing out any new possibilities in the development of a photoplay scenario, the author of this script has worked almost well-tried lines with satisfactory results. It is a drama calculated to arouse sympathy and hold the interest, and in view of these facts some improbabilities may be overlooked. We have Martin, the honorable lover favored by the critics, and other main characters willing to sacrifice square dealing for the sake of getting her. He happens to be their landlord, and when Tom Wells, the aged father, is unable to pay the rent, they are threatened with eviction. It is not at all likely that even under the conditions such a man would attempt to steal a horse hitched on the village street, but that is the act credited to Wells, and he is caught redhanded by the landlord. When offered the choice between exposure and consequent disgrace, or promising his daughter as a bride, Wells chooses the latter course, and the daughter makes the sacrifice. The disappointed lover leaves the village, and the girl lives an unhappy life with the landlord, who is a good deal of a brute. It appears that when Wells is unable to pay the rent, the farm he is turned out to become a wanderer. He sends a note to Martin, asking him to come to the aid of his daughter, although it is not clear in what form he expected the assistance to be given. It all ends with a shot between the two men, in which the husband is accidentally shot by a discharge from his own revolver. This leaves the way clear for the marriage that should have been solemnized in the first place. The most impressive activeness is provided by Alice Joyce and George Middleton.

The Dawning (Vitaphone, Dec. 6).—Perhaps the most surprising feature of this picture is that a story so essentially simple and direct and one free of puzzling plot complications has been so well developed and played that interest is maintained throughout the entire picture in two reels. It is an excellent piece of work on the part of the director, who has seen to it that there is plenty of dramatic suspense, and on the part of the players only five in number, of whom Leah Baird deserves the greatest credit for an expressive performance in a role requiring many variations. She makes a consistent character, and without overacting succeeds admirably in suggesting a highly emotional nature such as the young woman in this picture. Helen Mason, one of our artists, Victor Gardie, a man of attractive personality and a winning manner which he uses to flatter her vanity; the other, Henry Pendleton, a more reserved and less fascinating man of affairs, until like she falls in love with the artist and is ready to marry him when he tells her he is going to Paris to study art with his uncle. She regrets his leaving feeling that he cares more for his art than he does for her, and promptly becomes the bride of Pendleton, much to the delight of the mother, who considers him the better man of the two. Still loving Victor she leads a most unhappy life in the paternal home controlled by her husband, and try as he may to please her, remains in moodily discontent. Then next morning business calls Pendleton to Paris and the wife is filled with joy at the thought of seeing Victor again. Victor now occupies a studio with Etienne, a fellow artist, and when the Pendletons call he hesitates to receive them, but when Helen, fearing trouble has waited outside of the door. He breaks in and takes the now repentant woman back to her husband. There is a dual between Pendleton and Victor in which the latter is wounded, but not mortally, and as the sun rises on a new day his hand and wife stand clasped in each other's arms. For Helen is beginning to realize that after all she does love Pendleton. That, of course, is the dawning. The parts of Victor and Pendleton are well contrasted by Earle Williams and Harry Northrup, respectively, and characters of less importance are played by Rose E. Taylor and Herbert L. Barry.

KINEMACOLOR REVIEWS



What I Want to Be When I Grow Up—Pictures of children are always popular, and these are particularly pleasing because of the cute tots who take the parts. As the cumbersome title suggests the idea of the picture is to show the child thinking of his or her future, and then picture them dressed as they expect to be when they grow up.

Grape Harvesting in Piedmont, Italy—A travel film showing the great vineyards and the different processes from the picking of the grapes to the making of the wine. There are some beautiful bits of scenery and enough comedy in the picture to make it hold the interest.

Motor Boat Racing in England—Kinemacolor produces nothing in its travel series more interesting than its marine pictures, and this one will hold the interest from start to finish. The racing motor boats of all descriptions are shown, and they are so natural that one almost imagines a real race. One remarkable scene taken from the deck of a speed boat traveling thirty miles an hour shows a boat following at too great a distance.

Mobilization of the Greek Troops—A little thing like a mislabeled title won't hurt this picture a particle, as it is decidedly interesting, giving us, as it does, our first idea of what these soldiers look like in their natural colors and what sort of uniforms they wear. There are some good cavalry drills over rough country, in one of which a horse and rider fall over an embankment providing a thrill for the audience.

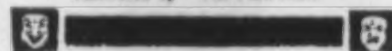
TO RELEASE "PILOT" FILMS.

The Pilot Films will shortly be ready for release through the Film Supply Company. The new company has taken the Sphinx Studios at Yonkers, and mechanics and electricians are rapidly getting the plant in shape for taking pictures. The following statement of George Magie, general manager, will explain the object of the company:

"The Pilot Film Company is getting ready to produce the best pictures that can be made by men who thoroughly understand the picture business and have plenty of money to obtain the best results. We are installing the chrome actinic lighting system and the highest class fittings we can get, and we expect to produce pictures which are second to none."

LETTERS and QUESTIONS

Answered by "The Film Man."



Bennie From Lubinville finds no need for revising the answer he gave to a question a few weeks ago. He writes:

In reply to George Stuart, of Brooklyn, N. Y., who requests me to correct my statement which was made in *The Mignon*, that Adele Lane played the leading female role in *The Ingrate* and *The Western Courtship*, would say there were four leads in *The Western Courtship*. Miss Lane had one, Miss Payne one, and the others were male leads. Miss Payne was leading lady of the company.

In *The Ingrate*, Miss Payne might have been classed as the leading woman, but Adele Lane really had the important role, which was that of the nurse who was suspected of poisoning the old man.

A. M. H., New York: The reports you refer to seem to be true. The letter from A. M. H. reads:

I have read various reports that Mary Pickford leaves Biograph and returns to the stage under Belasco's management; also that Florence Lawrence returns to Lubin.

I am a sincere admirer of both little ladies and would like to know through *The Mignon* whether reports are true.

Have been a reader of your paper since last December, and cannot speak too highly of all its departments.

Mrs. F. R. H., New York, has these pleasant remarks to make:

Will you please tell the other admirers of Mary Fuller that she is the most demure, refined and unaffected little girl I have ever met. I saw her at the Colonial, and when I asked her if she was Miss Fuller, she answered in the low, gracious tones of the lady born that she was. No please tell your readers that she is lovelier and sweeter in every-day life than she is on the screen, if that is possible.

Two High School Girls certainly have learned how to ask questions and we won't attempt to answer quite all of them. Ethel Clayton has light hair. G. M. Anderson's leading lady is Bessie Sankey. Strangers are not admitted to motion picture studios, and the chances of your meeting Lottie Briscoe are small. No doubt she would be pleased to receive a letter from you, however.

R. N., Elizabeth, N. J.: Edna Payne played the daughter in *The Moonshiner's* Daughter, and Edwin Carew, the lover. Several young men play in the same company as Warren Kerrigan, and we do not know which one you refer to. The Selig Company say they have no record of an actor by the name of Oliver Johnson having appeared with any of their companies. Perhaps you mean Arthur Johnson, of the Lubin Company.

FILM SUPPLY RELEASES.

Sunday, Dec. 15.

(Mat.) *The Cline in the Bust*, Dr.

(Thurs.) *Brains vs. Brawn*, Com.-Dr.

Monday, Dec. 16.

(Amer.) *Daughters of Señor Lopez*, Dr.

(Italy) (Title not reported.)

(Comet) *A Love That Never Fades*, Dr.

Tuesday, Dec. 17.

(Gau.) *A Hazard for a Heart*, Dr.

(Mat.) *The Wonders of Surgery*, Dr.

(Thurs.) *The Other Half*, Dr.

Wednesday, Dec. 18.

(Gau.) *Gaumont's Weekly*, No. 41, Ton.

(Bell.) *Flies of Conscience*, Two reels, Dr.

(Solas) *Hearts Unknown*, Dr.

Thursday, Dec. 19.

(Amer.) *The Power of Love*, Dr.

(Gau.) *A Telephone Entanglement*, Com.

(Gau.) *Twist Devil and the Deep Sea*, Com.

(Punch) *Rough on Rats*, Com.

(Punch) *The Babr and the Con*, Com.

Friday, Dec. 20.

(Lux) *Cleanliness is Next to Godliness*, Com.

(Lux) *Only the Champion*, Com.

(Solas) *Five Evenings*, Com.

(Thurs.) *The Race*, Dr.

Saturday, Dec. 21.

(Amer.) *Saving the Innocents*, Edu.

(Amer.) *Mrs. Brown's Baby*, Com.

(Gau.) *Building an Automobile*, Com.

(Great N.) (Title not reported.)

(Bell.) (Title not reported.)

(Comet) *Bringing a Husband to Time*, Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Dec. 15.

(Rex) *Into the Darkness*, Dr.

(Crystal) *The Mind Cure*, Com.

(Crystal) *Oh, That Lemonade!*, Com.

(Eclair) *The Busy Bee*, Sc.

(Eclair) *Funnies' Hunting Exploits*, Com.

Monday, Dec. 16.

(Imm) *The Long Strike*, Two-reel drama.

(Nestor) *Cow and Cowboys*, Com.

(Cham.) *Right Shall Prevail*, Dr.

Tuesday, Dec. 17.

(Gem) *One Day*, Dr.

(Bison) *Before the White Man Came*, Two-reel drama.

(Eclair) *When An Old Maid Gets Busy*, Com.

Wednesday, Dec. 18.

(Frontier) *The Ranchman's Wooling*, Dr.

(Nestor) *The Stigma*, Dr.

(Powers) (Title not reported.)

Thursday, Dec. 19.

(Imm) *The New Fire Chief*, Com.

(Rex) *Mother*, Dr.

(Eclair) *The Vengeance of the Fakir*, Dr.

Friday, Dec. 20.

(Nestor) *The Power of the Cross*, Dr.

(Powers) *A Man*, Dr.

(Victor) *The Consequences*, Dr.

Saturday, Dec. 21.

(Imm) *The More Haste the Less Speed*, Com.

(Bison) *Indian Dances and Pastimes*, Edu.

(Milano) *Love Sublime*, Two-reel drama.

LICENSED FILM RELEASES

Monday, Dec. 16.

(Bio.) *The Bard's Dilemma*, Dr.

(Edison) *The Best Man's Honor*, Dr.

(Edison) *Public and Private Care of Infants*, Edu.

(Kalem) *The Finger of Suspicion*, Dr.

(Lubin) *Bar "K" Foreman*, Dr.

(Pathe) *Pathe's Weekly*, No. 51, Ton.

(Pathe) *Onionhead (Anchores Sweetheart)*, Dr.

(Vita.) *A Leap Year Proposal*, Com.-Dr.

Tuesday, Dec. 17.

(Cines) *As Fate Willa*, Dr.

(C. G. P. C.) *A Rival of Caruso*, Com.

(C. G. P. C.) *Metamorphoses*, Trick Film.

(Edison) *Lefty Clark*, Dr.

(Pathe) *The Virtue of Rags*, Dr.

(Lubin) *Marjorie's Christmas*, Dr.

(Selig) *Back's Romance*, Dr.

(Vita.) *The Night Before Christmas*, Dr.

Wednesday, Dec. 18.

(Edison) *Picturesque Dalmatia*, Sc.

(Edison) *Three Rascals Outwitted*, Com.

(Edison) *An Old Appointment*, Dr.

(Kalem) *His Birthday Jacket*, Com.

(Kalem) *The Mayor's Candidate*, Dr.

(Pathe) *The Receiving Teller*, Dr.

(Selig) *The Millionaire Varahonda*, Com.

(Vita.) *Who Stole Bunn's Umbrella?* Com.

(Vita.) *At The Show*, Ton.

Thursday, Dec. 19.

(Bio.) *The Divorce*, Com.

(Bio.) *Paperine the Pen*, Com.

(Bio.) *The Sheriff's Luck*, Dr.

(Cines) *His Western Way*, Dr.

(Melies) *A Wooland Christmas in California*, Dr.

(Pathe) *Glimpses of Montana*, Sc.

(Pathe) *Bill Hall's Mouscous*, Acrobatic.

(Selig) *Sammy Grebus*, Com.

(Vita.) *The Hat*, Dr.

Friday, Dec. 20.

(C. G. P. C.) *A Farm House Romance*, Com.

(C. G. P. C.) *The Dances on the Continental*, Bar, Acrobatic.

(Edison) *The First Settler's Story*, Dr.

(Kalem) *Glimpses of Good Fortune*, Com.

(Kalem) *Pulaski Pete and the Opera Treasure*, Com.

(Kalem) *Yash Hours in New York*, Ton.

(Lubin) *Howan vs. Schmidt*, Com.

(Lubin) *Nora*, Com.

(Pathe) *The Last Performance*, Dr.

(Selig) *The Last of Her Tribe*, Dr.

(Vita.) *Following the Star*, Dr.

Saturday, Dec. 21.

(Cines) *The Tivoli Hills and the Falls of Aulin*, Sc.

(Cines) *Nearly Lion Tamer*, Com.

(Edison) *A Promised Under Difficulties*, Com.

(Pathe) *Brucke Hill's Promise*, Dr.

(Kalem) *The Indian Boyhood at Santa Fe*, Dr.

(Lubin) *Home Sweet Home*, Dr.

(Pathe) *A Simple Maid*, Dr.

(Vita.) *A Marriage of Convenience*, Com.-Dr.

MUTUAL FILM CORPORATION

Friday, Dec. 13.

(Kar-Dee) *Blood Will Tell*, Two reels, Dr.


Saturday, Dec. 14.

(Kerstone) *Mable's Adventure*, Com.

(Kerstone) *Peafowl Sheen*, Com.

Wednesday, Dec. 18.

(Branch) *His Sense of Duty*, Dr.



MOTION PICTURES

COMMENT AND SUGGESTION

If ever there was a flagrant case of securing money under false pretenses one is found in the instance of the man who plays upon the gullibility of picture struck girls and for a tuition fee promises, within an impossibly short time, to fit them for work with reputable motion picture companies. These alleged schools of acting are far too numerous now and unless means are taken to end their life and prevent others from being born the harm done is likely to be considerable. The field is alluring for the man without a conscience; his prospective patrons may be numbered by the thousand and unfortunately they are the least suspicious of mortals. Their eyes are opened when their money is gone and the eagerly awaited engagement is not forthcoming, for the simple reason that they are in no way qualified to act.

The alleged instructor knows that, but the fate of his "graduates" is no concern of his, so long as new pupils continue to apply, believing that in a few weeks they will be transformed into experienced character actresses. Among the thousands of young women who habitually visit motion picture theaters it is natural that the desire to see themselves on the screen should find root in the minds of many. Lacking the obvious glamour of the stage, pictures have a distinct fascination of their own to their ardent followers who know the principal players by name and take a lively interest in the personalities of their favorites. Frequently these picture devotees are working girls receiving small salaries and the reports of fabulous sums paid to popular players fire the youthful imagination. And it doesn't look so hard to do, either, if only they had a chance to try and knew where to look for employment. Then come the visions of fame—as new as they are old—and more material is found at the door of the pseudo instructor.

That the tuition charged may be small does not diminish the harm of proceedings based on a deception. Instruction may be given, and as far as it goes it may be beneficial instruction, but the pupils are led to expect impossible results and none know this better than the men who accept their money. If a girl is wanting in physical charm the chances are she will be told of the demand for versatile character actresses, and after a few weeks she will leave the school with the false assurances of a glib teacher ringing in her ears. That the "graduate" pupil tramps from office to office in the quest of an engagement, doomed to failure, is no concern of the man who inspired unfounded hopes, for other names will follow hers on the roll of scholars and money will continue to come in. None the less it is an outrage.



YALE BOSS.

One of the Edison Company's Favorite Players.

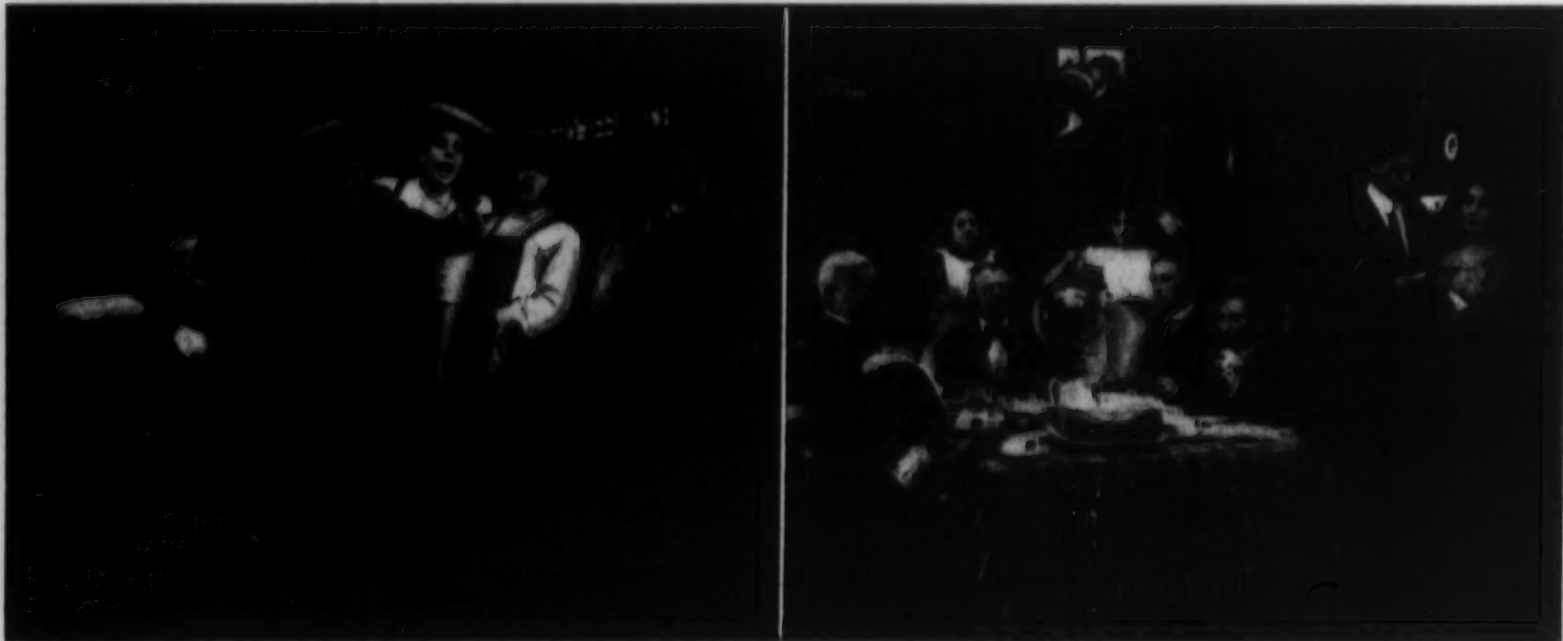
Only last week a typical case was called to my attention. It is worth noting because the happening is being constantly duplicated with unimportant variations. A girl, not more than seventeen or eighteen years of age, called at the office of a well known motion picture concern to which she had been sent by a Mr. So and So under the guise of a character actress. In all the apparent qualities that make for success she was deficient. She was short, slender and anaemic in appearance, with flat features that gave no suggestion of a possible variety of expression; yet this girl had been deceived into the firm belief that she had qualified as a motion picture actress. It is high time that such rank deceptions were abolished. The road to achievement in pictures leads up hill; moreover competition is keen and a too glowing

depiction of the rewards to be gained is false and harmful. Schools of instruction should not be patronized unless, after careful investigation, they appear worthy.

Bad manners in pictures which purpose to portray the lives of people belonging to a class of society where politeness is expected, are encountered altogether too often in current releases. Some time ago we received a letter from an exacting woman follower of the films, complaining about the style in which actors appearing in society dramas had their hair trimmed and the poor taste displayed in the selection of shoes. That is drawing the line unnecessarily fine, but, at least, it shows that some spectators are on the alert to detect small defects and that directors should guard against them. It is generally admitted that few actors are able to create successfully the character of a gentleman, and this seems to apply equally well to the stage and pictures; but passing by the finer marks of breeding, as difficult to indicate, it still remains possible to avoid flagrant examples of ill-breeding. Apparently this is not always realized.

Probably the most noticeable and the most frequently encountered indication of bad manners encountered in the society photoplay is the hat, often a high hat, too, that remains on the head of a "gentleman" for some moments after he has entered a room. Time and again this breach of etiquette is allowed to mar productions that supposedly have been directed with care. A picture recently released by one of the most painstaking of the producing companies had three important characters intended to be drawn from the class of society in which manners are placed on a par with morals and occasionally above them. After a fashionable wedding the bride and groom are shown in an apartment in an expensive hotel where the groom proceeds to talk to his wife and make himself generally at home without bothering to remove the hat that he wore on entering. This may appear to be a minor defect, but it is a fair sample of many similar ones, all deserving of censure. Appropriate settings are no more necessary than appropriate behavior on the part of actors.

The case of William Gumpel, a sixteen-year old boy, who, it is alleged, was incited to chloroform and rob Mrs. Mary Schroeder, because of the impression made by a picture depicting burglary, was made the excuse for a two-column attack on motion pictures printed last week in the *Evening World*. The article was to the last degree sensational, inaccurate in its argument, and so apparently biased that no doubt it will



SCENES FROM "QUINCY ADAMS SAWYER"

Picture Made by the Puritan Special Feature Company in Which Features of Famous Book and Play Are Retained.



WILLIAM N. SELIG PHOTOGRAPHED WITH INDIAN CHIEFS.
Picture Taken in Chicago When Blackfoot Indians Visited the Selig Plant.

defeat its own purpose. The opening paragraph is a fair sample of the tone in which it is written: "More lurid and sensational than the blood-and-thunder dime novels of the past are the films and posters of the cheaper moving picture shows which have come to take their place in New York City." The absurdity of this statement is obvious for the films shown in the low priced houses are precisely the ones, save in rare instances, displayed in more expensive theaters when first released. As for the posters, many of them are in extremely bad taste, just as many bill boards advertising theatrical attractions and many illustrations appearing in newspapers are in bad taste, but I did not know they were supposed to be responsible for crime. And so on for two columns the *World* has a delightful time with a "yellow" distortion of facts and antiquated arguments.

As it happened the *Evening Sun* of the same date printed an article referring to the incident, under the heading, "Crime not due to the 'movies,'" in which there appeared a statement from John Collier, general secretary of the National Board of Censorship. Among other things he said:

"Now, to come to our part of the indictment, such crimes as robbery and forgery are vital to drama.

They are necessary to portray the struggle between vice and virtue. Our standard is to cut out the morbid and gruesome episodes and to insist that the use of crime is morally justified. If you are going to abolish every portrayal of crime that might be incitive to a morbid person, then you have got to abolish drama and exciting narrative and art. The Metropolitan Museum is full of pictures of persons cutting other peoples' heads off. You will have to abolish 'Hamlet,' 'Macbeth' and 'The Tale of Two Cities.'

"Twenty per cent. of the motion picture show audiences are made up of children. The places are family resorts. If parents are offended they can go to the Bureau of Licenses. Offensive films are never pointed out to us. Occasionally an unauthorized film that has not passed the censorship will be put out, but we quickly learn of them and they are a negligible factor."

THE FILM MAN.

PLAYERS AT BENEFIT.

At a benefit, in aid of a public charity, Wednesday, Dec. 4, conducted by the East Side Beauty Theater, 235 Ave. A, New York City, Flo La Badie and William Garwood, of the Thanhouser players, appeared by permission of C. J. Hite. The small theater was jammed to the doors, and the New Rochelle "stars" were given an ovation as they entered. Miss La Badie was suffering from a cold and could not address the audience, but Mr. Garwood made a speech from the stage. On leaving the theater, Mr. Garwood found that his automobile, which he had left in front of the main entrance, had been decorated with American flags by admirers while he was addressing the crowd inside. The Thanhouser film, *Under Two Flags*, which showed Mr. Garwood and Miss La Badie working together, was projected after Mr. Garwood made his address. Bert Adler introduced Garwood to the assemblage.

"NEW ERA MOTION PICTURE PLAN."

A new organization to step into the field of supplying educational moving pictures to the market is the newly organized New Era Motion Picture Plan, with offices at 145 West 45th Street, New York City.

Leon J. Rubinstein, for seven years known to the trade as trade journal editor and later as publicist and advertising manager for various manufacturers is in charge of the work. Its name is unique and is justified, in that the work to be undertaken is laid out for the next two years if commercial conditions in the moving picture business remain unchanged.

It is a "plan" in every sense of the word because Mr. Rubinstein contemplates introducing into the market a serial form of educational motion picture which will consist in the main of material of the most broad, general interest.

Mr. Rubinstein explains that attention will be given to the progress of the sciences, but that will be only a part of the work. The main activity will be in bringing before the layman a better understanding of things with which he is familiar, but seen only with his physical eye. An effort will be made to bring them before the mind's eye which Mr. Rubinstein considers to be typified in the film itself.



THANHOUSER KID.

Child Actress Well Known to Followers of Pictures.

MORE ABOUT REEL CLUB.

Soon to Be Incorporated Under California Laws—
Four More Companies Reach Los Angeles.

LOS ANGELES, (Special).—It really should be called the Tidal Wave Club.

Fred Mace whispered a few words of invitation to a modest talkfest, here and there. Result: One glorious outpouring of the big 'uns; the Los Angeles Reel Club, with forty-five charter members; a pile of additional applications which buried the bewildered secretary to his ears; the promise of a membership of 1,000 before 1913 is old, and a solidity of the rank and file of the great Pacific Coast screen colony.

It was characteristic of Los Angeles and the Land-of-sunshine spirit. Every legitimate member of the motion-picture profession was on his toes at the word that an organization was to be effected. The prominent and substantial men of the film world here—and they are legion—appeared at the talkfest held in a local cafe.

The sentiment for an individual organization, irrespective of other similar clubs, but imbued with fraternal spirit towards brother incorporations, was not to be mistaken. The Reel Club, with twenty-nine companies in operation here, has the membership and financial strength to "go it alone."

The incorporation will be under California laws and the permanent organization will be made within two months. Temporary officials are: Fred Mace, president; George H. Melford, secretary, and Charles Giblyn, secretary.

The committee on temporary organization was Mace, Melford, P. C. Hartigan, Frank E. Woods, Joseph De Grasse, Thomas H. Nash and Frank Montgomery.

With a few names missing, here are the charter members: Charles Kessel, P. C. Hartigan, George H. Melford, Fred Mace, Frank E. Woods, Mack Sennett, Dell Henderson, Paul M. Powell, Arthur Mackley, Richard Stanton, Frank Ford, Thomas Ince, W. Ray Mortimer, W. E. Wing, T. H. Nash, Al. E. Christie, William Bertram, Tom Fortune, Frank Montgomery, David Kirkland, Joseph De Grasse, Arthur Forbes, Russell Bassett, Lee Moran, Charles Elder, Donald W. Macdonald, Richard T. Thornby, Edward Lyons, Harry Lehman, Harry Harvey, David Wall, Joe King, J. B. Sherry, Henry W. Otto, Edgar Kellar, William C. Dowling, E. L. Morrow, Ray S. Manker, Charles Avery, Charles Giblyn, Raymond B. West and Lee Morris.

The permanent name of the club is to be selected by vote. Membership is confined to officials, directors, regularly employed actors, scenario editors and newspaper men having to do with the motion-picture business.

"Doc" C. A. Willett, treasurer of the New York Screen Club, and others of that organization, were present to cheer the coast "boys" on their way. Their aid was appreciated greatly.

Whew! Four more companies surged in this week, making the grand total twenty-nine, while C. L. Fuller, special representative of the Universal, waited in with the announcement that the entire seventeen companies of that great concern will be located here, where conditions are ideal.

The new arrivals are two Rex companies and one Eclair, all of which are located at the Hollywood studios of the Universal combine. Stanner V. Taylor, at the head of the Monopol feature incorporation, arrived with the New Yorkers, accompanied by his wife, known as Marion Leonard. Both formerly were with the Biograph. Mr. Taylor is seeking a location for his company. Two new directors for the Universal colony at Oak Crest appeared also.

The Universal pulled off quite a stunt Tuesday. That motion-picture metropolis entertained Governor Hiram Johnson and other state officials; Mayor George Alexander and other Los Angeles city officials; chambers of commerce, boards of trade and kindred organizations, at the mammoth Oak Crest plant.

Lillian Russell, the famous actress, is coming to Los Angeles in order to put her art into the film. Her contract with the Kinemacolor Company calls for direction by David Miles, manager of the Western studio. The fair Lillian will do her delectable and perform other "beauty" stunts before the camera, securing results in natural colors.

Two days of cloudy weather and showers in the past sixty days, the remainder clean sunlight, greenery and flowers—the films piled up exceedingly.

News is too difficult to secure at present. The Reel Club has a monopoly at every studio.

W. E. WING.

PICTURE HIGHLY PRAISED.

The Thanhouser Company has reason to be pleased by messages of congratulation on the success of the feature film, *The Star of Bethlehem*. After the three reels had been shown at the recent Iowa State Exhibitors' Association convention, C. J. Hite, president of the Thanhouser Company, received a dispatch from the managers of the Mutual office at Des Moines in which the picture was praised in the highest terms.

EDISON DECISION REVERSED.

Patent Case Probably Will Be Carried to a Still Higher Court.

The decision of the District of Columbia Court of Appeals, announced last week, relative to the patent known as "Edison reissue patent No. 12192," is not final, and judging from the attitude of men high in the councils of the Edison Company it seems probable that the case will be carried to still another court.

The suit was brought by the Motion Pictures Patent Company of New York against the Chicago Film Exchange and the decision reverses that handed down by the Supreme Court of the District of Columbia in December, 1911.

In reversing the decision the court says in part:

The claims of the reissue are the result of an attempt to overcome the effect of the decision of the Circuit Court of Appeals, 114 Fed., 926. Edison is not the inventor of film described in claim 2 and his patent therefore is invalid. The film was neither discovered nor produced by Edison. It was brought to its present state of perfection by Eastman. Edison seized upon it and provided it with perforations along the edges at regular intervals. Perforations had been previously made in photographic films for feeding purposes. So far our conclusion is the same substantially as that of the C. C. A., in which claim 5 of the original patent and incidentally claim 6 were under consideration. The problems Edison solved were in the camera apparatus, wherein his true claim to invention lies. His film was the invention of others. It is the particular arrangement of the pictures for which Edison is entitled to credit. For those pictures and their arrangement are nothing more than the result of the operation of his improved camera apparatus.

The invention of Edison was exhausted in the construction of the camera which enables photographs of moving objects to be taken upon the Eastman film in the uniform and satisfactory manner justly claimed for them. The pictures are the direct result of the mechanism of the camera with the Eastman film mechanically adapted to and applied therein.

In our opinion claim 2 of the reissue patent 12192 is unpatentable and void; and the decree must be reversed with costs and the cause remanded with directions to dismiss the bill.

"THE ROSARY," UNION FEATURE.

J. D. Tippet, of Union Features, announces the completion of the first American made feature which Union Features will release. It is The Rosary. It is a blending of the song with a romance of Puritan days and introduces the fifteen mysteries of The Rosary and the three cycles of the life of Christ, the Joyful, the Sorrowful and the Glorious. No expense has been spared to make this rival any of the pretentious productions of the past by other famous producers. It should prove an ideal Lenten time subject.

OFF FOR PAWNEE CITY.

Will Haddock, Eclair director, left Dec. 7 for Pawnee City, Okla., where the new Western Eclair company are to be located on the Pawnee Bill Ranch. His company, including Lamar Johnstone, Hal Wilson, Lindsay Hall, George Larkin, Eleanor Parker, Lucile Young and Mae Wells will follow him on Dec. 10.

Besides this company there will be the cowboys and Indians of the Pawnee Bill show who are now upon the ranch, and horses, too, to the number of 125.

The productions will be of a comedy order with an occasional comedy drama. For the present there will be no wild and wooly Western stories, which is good.

LUBIN'S CHRISTMAS PICTURE.

As a suitable Christmas offering the Lubin Company has produced Madeleine's Christmas, to be released Dec. 17. According to reports it is an extremely fine picture, containing an appealing story appropriate to this season of the year. Particular pains have been taken to make a film of high merit and one that is not trite in theme.

KING BAGGOT MARRIED.

King Baggot, leading man with the Imp Company, and president of the Screen Club, and Miss Ruth Constantine, of New York City, were married Tuesday, Dec. 3. William Robert Daly, one of the Imp Company's directors was Mr. Baggot's best man. After a few days spent in Atlantic City the couple returned to New York, and Saturday sailed for Bermuda where they will remain for a week or ten days.

CARL HOLLIDAY WITH GAUMONT.

Carl Holliday has been engaged by the Gaumont Company to fill the newly created office of director of the Educational department. This department will do business with schools, elementary and advanced, churches and kindred organizations. The subjects included will be applied science, botany, geography, zoology, history, the industrial world, travel, architecture, agriculture, horticulture and religious subjects.

Mr. Holliday is a brother of Frank E. Holliday, managing editor of the *Gaumont Weekly*, and is well equipped for his duties. He has been professor of English in the University of Virginia, Southwestern University and Vanderbilt University. He has written ten books on literary, historical and sociological subjects, besides contributing to many of the foremost magazines.

VITAGRAPH'S WORLD TOUR.

Maurice Costello Heads Company That Sails From San Francisco for Japan.

Starting on a tour of the world that probably will last for about a year, members of the Vitagraph Company left New York last Saturday en route to Japan by way of San Francisco. The party will sail from there on the *Tango Maru* Dec. 13.

Those in the company which plans to make pictures in practically every country in the world are Mr. and Mrs. Maurice Costello, who will be accompanied by their daughters, Helen and Dolores; James Young and wife (Clara Kimball Young) and Mr. and Mrs. W. V. Ranous. G. F. Mullin will accompany the party as scenario writer, Stephen Smith will be business manager and Harry L. Keepers the camera man.

After several months have been spent in Japan the players will visit China, India, Egypt, the Holy Land and Turkey. Then it is probable that England, Scotland, Ireland, France and Italy will be visited. Besides producing interesting dramatic stories it is the purpose of the company to make pictures that will show the customs of foreigners and the surroundings in which they live.

The trip will not interfere with the regular appearances of Mr. Costello and his fellow players in Vitagraph releases.

LUBIN PLAYERS SENT OUT.

Large Companies Go to Jacksonville, Los Angeles and Birmingham.

The Lubin Company last week sent out three organizations of players under Directors George O. Nicholls, Wilbur Melville and F. J. Grandon.

Director Nicholls and sixteen players left Philadelphia on Saturday for Jacksonville, Fla. Mr. Melville will locate in Los Angeles, Cal., with a big company and two carloads of equipment. Birmingham, Ala., has been chosen for Mr. Grandon's operations and arrangements for a new studio have been perfected, including quarters for the players, rough riders and horses which always figure in Mr. Grandon's pictures.

This division of the Lubin forces leaves five companies at the Philadelphia plant and four in the South and West.

NO PICTURES ON SUNDAY.

Motion picture exhibitions on Sunday are to be stopped in Newark, N. J., owing to the action of Sheriff Monahan. The sheriff last week told a delegation of proprietors of motion picture theaters that he would not sanction the opening of their houses on Sundays, and if necessary he would invoke the law to keep their places closed.

FRED BECK GOES WEST.

Fred Beck, manager of the Special Event Film Company, left last Wednesday for an extended trip through the West to take local pictures of several towns in the States of Texas and Arizona. His main



INTENSE MOMENT IN "UNKNOWN HEARTS."
Solax Pictures in Which Darwin Kerr is Featured.

object in going West is to complete the educational pictures he had been working on the past three or four years. Mr. Beck will be gone for several weeks, and after his return from the West he will make a trip abroad to get a general idea of what is doing on the European market. He has several new pictures and in a few months will release them.

WITH THE FILM MEN.

Apparently those real estate agents didn't sell C. J. Willat that California homestead, as he returned to New York Sunday to relieve J. H. Gerhardt of his onerous duties as acting treasurer of the Screen Club.

Wedding bells for Christmas week—Al. Lichtman of the Famous Players Company and Rose Welts, one of the leading women of the Powers Company, will be married Dec. 22.

Ed. Barry has resigned as vice-president of the Feature manufacturers' organization.

J. Parker Stead, Jr., returned to New York last week. He has almost entirely recovered from the serious operation which he underwent in Washington.

"Genial Joe" Farnham will be missed by the advertising men of the film trade after next Saturday. He has accepted the position of advertising and publicity manager for the Film Supply Company.

F. J. B.



SCENE FROM "MADELEINE'S CHRISTMAS."

A Picture with a Holiday Theme Offered by the Lubin Company.

To the Trade

TO my numerous friends in the trade I beg to announce that I have opened offices at the address below to market personally selected European films in this country, to be released under the name of

COSMOPOLITAN FILMS

My long experience in the trade, especially the close study I have given to the exhibition field during an entire year of extensive travels throughout this country, qualifies me to make judicious selections among the output of European manufacturers with particular regard to the present-day requirements of the progressive American exhibitor. Each film released under the above name will have been inspected and approved by me personally. No subject will be marketed apt to offend the susceptibilities of an American audience. Explanations, titles, etc., will be in proper English as spoken in this country. A projection room on the premises will prove a handy adjunct for prospective buyers. **I SELL IN THE OPEN MARKET.** Courtesy, promptness and dispatch are assured you. Watch for further announcements.

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REVIEWS OF LICENSED FILMS

The Three Bachelors' Turkey (Pathé, Nov. 28).—In this picture the Pathé Company has given us a bit of farcical comedy quite appropriate for Thanksgiving, the day of its release. It concerns three young bachelors, who find themselves without a turkey on this day. They form themselves into a committee on ways and means to provide for their want. An old suitor is the only available property they have and this has not the necessary worth to make the purchase. One goes to a pawnshop, where he exchanges his suit for four dollars and an overcoat. When he arrives home he finds that each of the others has done the same thing. They are without clothes, but the turkeys occupy their attention to the exclusion of all else.

The Sheriff's Brother (Pathé, Nov. 27).—Through an odd circumstance the sheriff is led to believe that it is his brother the girl loves, and when he discovers him among a crowd of cattle rustlers he resigns his office and allows him to escape. Even for the sake of the girl he loves this act hardly seems the manly thing to do, and though he afterwards secures the girl as his reward, the spectator cannot retain the highest regard for him. The players act in a rather too strenuous manner, especially the sheriff, to gain the best effect. The photography is splendid, the scenes are picturesque, and these, combined with several dramatic situations which the picture contains, no doubt will make it popular among picture patrons.

The Water Right War (Kalem, Nov. 27).—If there is one man who seems to possess every natural qualification necessary to play the role of a hard-fisted, gruff old man, it is William H. West, who appears as Greff in this comedy drama. The only trouble that befalls Mr. West, at times, is his lack of restraint. He allows his character to become too renegade on occasions. Carlisle Blackwell proves quite acceptable in the role of the young rancher, Steve, who quarrels over the water rights with Greff. Steve saves the old man's daughter, Mabel, in a runaway, and their friendship later ripens into love. Through a misunderstanding the boy attempts to monopolize the water rights and has his men erect a wire fence. Greff, being county sheriff, has him arrested and locked up for trespassing. Aware of his daughter's affection for the boy and fearing that she might seek to liberate him, he hides the keys under his pillow. However, his precautions prove unavailing, as she secures the keys that night, frees the prisoner and leaves a note. It reads: "Steve says you can have your old stream; he has taken me instead. Your loving daughter, Mabel." Greff forgives and the two men are happy now in their combined interests.

Satin and Glueballs (Lubin, Nov. 28).—Rather an unusual picture upholding the dignity of the woman that has to do all her own work. Against that of the society girl who has her maids. Love in a cottage is what Tom believes in when he visits the home of his chum, preparatory to entering the new home that

he has built for his mother. He meets May, his chum's sister, and is visibly impressed with her, and decides that he will win her if he can. He is with her all the time, and at last takes her to see the house that he is getting ready for his mother. She does an apron, and starts to work to put the house in order, and then takes it off again, deciding that she does not like an apron. She accepts the offer of marriage of a wealthy young man in that neighborhood, and they decide to announce the engagement. Tom's mother arrives, and she is made at home in the new cottage, and Tom tells her all of his troubles over the girl that he is in love with, but who apparently spurns his suit. At the last moment she decides that she cannot live without him, and, stealing from the wedding supper, goes to his kitchen and, putting on an apron, makes the tea and carries it upstairs to the mother and Tom. There is great surprise, but they are happy in her decision. L. B. Carleton ably directed the picture.

An Absent Minded Burglar (Biograph, Nov. 28).—A would-be crook "sticks up" two other tough men, who take his revolver, persuade him to join them in their work, and lead him away to their camp in a shed, where, after a lot of red tape, they are admitted. The "awag" for the day is divided up, and he is given a share. Mr. Hardluck, through the extravagance of the wife, have all sorts and descriptions of bills coming in against them, and as a last resource they appeal to their father, who refuses assistance. In the meantime the bill collector that they have left in the house has fallen asleep. The crook enters the house while his pal stays outside, and after cramming his pockets with all sorts of riches leaves his clothes upstairs, and steals an- other suit from Mr. Hardluck, also a fur coat. Mr. and Mrs. Hardluck on their arrival home are surprised to see that the house has been robbed, but on examining the clothes they find them full of the "awag" that the crook had received as his share in the "profits" of the day. They are able to ally the appetite of some of the collectors by reason of the crook's thoughtlessness.

The Chaperon Gets a Ducking (Kalem, Nov. 29).—Despite the able performance of Ruth Roland, the Kalem girl, this picture is not particularly effective, for the story is old and novelty in its treatment is lacking. Dick and his three friends decide to go camming and the girls in that neighborhood say they will visit him if they are able to find a chaperon. This is the cue for the boys, and they dress up one of the stout members of their party that he may act as chaperon. He makes it a rule that there will not be any foolishness at all, and that the girls and boys shall behave themselves with proper decorum. The boys, angered at this, take the immersionator and give him a ducking. The girls show their resentment by leaving without speaking.

The Island of Ceylon, India (Edison,

Nov. 29).—Pictures and stories of this interesting place are always welcome. It is a film opens with pictures of the snake charm. Many views of that weird sect of men, known as the devil dancers, are shown next. Various views of the island with its coconut trees, tea plants, and the loading and shipping of these to all parts of the world are thrown on the screen. The final part of the film is devoted to the antics of several elephants that are made to show their usefulness.

After the Honeymoon (Biograph, Nov. 28).—That old story, of after the honeymoon the trouble begins, has been told so often that it has begun to get near the time when it rightfully deserves the pension that may some day be granted it. Not that this particular version is without interest, for novel turns have been made use of. Following their marriage Mr. and Mrs. Gooddresses always dress for their evening meal. Therefore, bliss reigns, and they are a happy couple. After a period of six months they omit formal evening dress and trouble commences. They have managed to elude one great domestic difficulty, though, and therefore they are to be congratulated. They have managed to keep the same servant. The husband makes a date with his stenographer, and the wife does the same with another man for the same evening. Through a coincidence they select the same place to meet. It starts to rain, and the stenographer and the man, who are already at the place appointed, have not an umbrella, and so he buys one. In the meantime while they are waiting out in the rain love has been reawakened, and the wife and husband are once more happy, while the others wait.

Ruth Roland, the Kalem Girl (Kalem, Nov. 29).—We have the greatest respect for Miss Roland as an actress, and as a sporting girl she appears to be a success. This film, originated by the Kalem Company, is clever, inasmuch as it is out of the ordinary, and gives us an inside glimpse of the life of this well-known actress. She is seen at first to drive a car to the studio and alight. Her next "feat" at punching a bag, was a sure failure, and Miss Roland expressed as much by the expression on her face and the occasional "Oh, how!" she uttered. Her marksmanship with a shotgun was fine. Nothing like a girl being able to go out and bag a dozen or so fowl in the morning. Her horsemanship is a familiar accomplishment to those familiar with Kalem films. She is shown canoeing, fishing, and driving an airplane. She also proves that when it comes to high diving she is perfectly fearless. The end of the film, showing her refusing everything from a crown to an ordinary duke or earl, detracts from rather than adds to this picture.

Linked by Fate (Mellies, Nov. 28).—It is certainly a pleasure to see a good film like this one. It has the great asset of originality. A minister and his daughter, together with some sailors, are washed ashore. There is a cask of whiskey also, and this causes the sailors to turn brutal, and but for the arrival of John Flora would have been in some danger, as her father was incapable of taking care of her. The sailors put off in the only boat that the marooned people have. This is later washed ashore, as all of the mutineers had been drowned. John catches up this boat, so that it will be seaworthy again. The father, near his death, re-

quests that the two children marry, and on their acquiescence marries them. Flora later finds John's diary that had been washed ashore, and finds in it remarks that lead her to suppose that he is already married, and so she makes believe that she has committed suicide, and John puts off alone. He arrives at home safely, and the years roll by and yet he cannot forget her. She is rescued by a steamer, and arrives at the same city he is in, and gets work as a milliner. Here they meet, and she finds that the words in regard to another woman and the picture that he wore were those of his sister, and all is well again.

The Great Steeple Chase (Pathé, Nov. 29).—Good photography, splendid acting, pretty scenes, and lots of life place this two-reel picture among the best. Gwendolin I. Fates as the girl gave a performance deserving of unlimited praise. The play comes on the morning of the great race. The girl is with her father, who is the owner of the horse, with the blindest odds. The jockey, who is in love with the daughter, arrives, and together they proceed to the stable, where they look over the horses, and especially Prince Chap, her father's horse. On their way out one of the other riders has been beating a colored boy, and John springs in, and in a brief fight wounds his opponent, who leaves the scene with bad grace. John's rival for the girl's hand is the owner of the next best horse. John asks her father's consent, and he says that if he wins the race he may have her. His rival hears this, and sets out for the stable, where he hires the other rider to place some "done" in the water to be given Prince Chap. But the colored boy has heard, and when the poison is in the water he changes the saddle. Then comes the race. It is a realistic scene in which the other horse falls and is badly hurt. Prince Chap wins the race, and then the boy tells the story of the poison. The owner denies it, but the tale is corroborated by the injured jockey, and the owner and rival is "ruled out of the turf."

A Comedy of Errors (Cines, Nov. 30).—A screaming funny proposition, and one that will take with an audience. Bidoon is the name of two soldiers in the regiment. One has trousers that are too long. The colonel orders the captain, the captain orders the lieutenant, and so forth down to the sergeant to order Bidoon to cut them. Then they all order him, with the result that the wrong Bidoon's trousers become very much too tight, and the apparel of the original Bidoon is not improved. Extraneous follow, of course.

A Dollar Saved Is a Dollar Earned (Edison, Dec. 3).—A good example of the need of saving is found in this picture. A young man starts out in an office full of the fire and ambitions of youth. He marries the stenographer, and still confines his work. Later, through illness, he is made prematurely old, and it is not long before the blue envelope informs him that the company no longer requires his services. His wife in the meantime, unknown to him, has saved considerable money. She does not tell him this until a later time, when he, arriving home after a fruitless day's search for work, tells her of the advertisement for a farm that he had seen, and how much he would like to be the owner of it and spend the rest of his days in comfort. The fond wife then discovers that they have exactly enough to purchase the property. They do so, and are thus able to live out their lives with a

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SUPPLY CO. FILMS



A Will and a Way (Thanhouser, Dec. 3). There is a sincere effort on the part of the players and the director to make something out of this very little drama. Around one situation rather novel in itself, a tale has been built that is rather conventional. It is a tale of a hot-tempered old father, a repentant daughter, an unscrupulous cousin and two wills. Better results would have been gained if the author had manipulated his materials in a more delicate manner, allowing his situations to develop more naturally. Resort has been made to the crude and the elemental in plot construction, in an apparent effort to get to the end as quickly as possible, in as easy a way as possible. The girl knocks at the front door and sends in a note to her father begging forgiveness. The nephew, plotting to acquire the old man's wealth, intercepts the note, showers curses upon fortune that should bring the girl back at this time, and determines to send her away without the father's knowledge. Father enters and demands enlightenment. After this there is a new will made and the daughter is the beneficiary. The lawyer says, "Ah, I see a chance for easy money, he schemes and keeps the old will. The office stenographer in the 'nick of time' steps in and in a clever manner rights all wrongs. The one novel situation is the girl's method of setting rid of the will she has taken from her employer's desk."

The Hypnotic Chair (Majestic, Dec. 1).—Professor "Somebody" hires himself forth to spend the night in painting the town red. At three o'clock in the morning he carries home with him a woman, and in the kindness of his soul, while on the way home, he invites various odd characters to visit him. Hubby arrives home and enters his office with the woman, and the wife awaits at the outer door for admittance and explanation. The professor places the woman in a hypnotic chair, where she assumes a state of rigidity and the wife is allowed to enter. It would appear that everyone who touches any part of the chair immediately becomes rigid and falls asleep. The wife becomes a victim and so do the visitors. Wherein lies the humor of it all, we ask?

Jenkins-Perkins War (Solax, Nov. 29).—Billy Quirk in this foolish bit of burlesque gives us practically all the fun that is to be derived, though we feel that Mr. Quirk has not done his best by far. In fact, it is palpable that all the players have shuffled through their roles as best they might, with the least effort. The author has taken a proverbial idea and by fresh treatment has turned out a light burlesque that gives ample opportunity for the players to wield their powers as comedians. Two old fathers quarrel over politics, and in the heat of their passion separate the two loving hearts of their children. The children attempt to elope but are prevented by an ill stroke of fortune. The fathers carry their children home and lock them in their rooms. Life to them is no longer worth the living, and they both decide to end it all in the mill pond. There they meet in the darkness of the night and again in each other's arms their prospects brighten. The parents of the two youngsters, having read the mournful notes left by them, rush to the pond and to reconciliation.

Rough on Rats (Punch, Dec. 19).—Herbert Prior as the love sick swain who is supposed to be poisoned furnishes the place with a humor that it would otherwise lack. His mother prepares some poisoned bread for the rats, and is led to believe that the boy has eaten it. Instead, he has thrown the food out the window.

The Baby and the Cop (Punch, Dec. 19).—Another comedy featuring the midsets, Rice and Rosen. The story concerns a mother and her dream of the awful fate which overtook her baby. In a day baby grew from a little mite in to a person of great proportions.

Aurora Floyd (Thanhouser, Dec. 12).—Several films have been released during the immediate past by various companies dealing with the same story. Just why it should have attracted such an excess of attention is hardly obvious after witnessing the results. For a girl to find herself married to two men is not the most pleasant sensation in the world—either for her or the spectator. There is an unsavory flavor vitiating almost every turn in the theme. That there is a situation, we admit, but what an unwholesome one it is. Contrary to her father's wishes, the girl secretly marries his groom, leaving school and her father's home to do so. Her lot coincides with the father's misgivings. In every possible way the groom proves himself unworthy of the name "husband." It is only a matter of a short time until the father is appealed to for relief by the daughter. This he gives and rids himself of the husband with a check for \$10,000 under the condition that the husband never appear in that country again. The girl keeps her marriage a secret, and receives court from another desirable young man. When a notice of the death of the former husband appears in the local papers, she marries. As we announced before hand, the husband lived and returned to blackmail the wife. He is soon shot, however by another thief. The wife is accused and convicted by the testimony of the husband's housekeeper. A guilty conscience causes the murderer to confess; the husband forgives, and all is set at naught. That the story is disastrous in itself is not the fault of the producing company. They have done more than their share in promoting its success as a photodrama.

The Rival Sisters (Comet, Dec. 7).—Two sisters, inimical in their dispositions, fall in love with the same man. One, the older, has always been known as a selfish, self-willed girl, while the other is quite the opposite—kind and generous. Blinded by we don't know what, the boy favors the older sister. The younger is left to mope around in the background. The boy loses his money, at which his sweetheart breaks the engagement. The younger girl overcomes him down the road as he is leaving, and offers herself as a balm to his injured pride. Even in the people's characters there is lack of depth or sincerity and naturally the play suffers. The boy, a wispy-wispy youth, as played by the actor in the role, by the very nature of his disarming denies himself the sanction or sympathy of the spectator, and the girls—well, they are quite impossible.

A Reporter's Courage (Comet, Dec. 5).—In this picture we have the story of a girl who hires herself to the country to escape from her popularity and a young reporter who follows and proves himself the only man by remaining at her side during an attack of smallpox. By the addition of a dozen more scenes, the excitement would have been more clear and the continuity of action better retained. It is jerky at times, throwing the spectator at sea when he is possibly just becoming interested.

THE HOUSE OF SELIG

SELIG FIVE-A-WEEK THE INVINCIBLE PROGRAMME

SELIG'S GREAT CHRISTMAS WEEK PROGRAM

December 22

HARBOR ISLAND

A story of modern American business and of how it conflicted with the old Spanish ideals. Produced on the shore of one of the Pacific's quaintest islands. Full of action and atmosphere. It introduces Miss Kathlyn Williams in a series of dashing episodes. 1000 feet.

December 24

RODERICK'S RIDE

A picturesque little play of the West, serializing a ranch boy who makes a wild ride to the settlement to get the medicine that saves the life of his baby sister. The scenic effects of this subject, as well as the heart interest, make it very vivid and vital and attractive. 1,000 feet.

December 26

THE LITTLE ORGAN PLAYER OF SAN JUAN

A colorful and romantic tale of Southern California dealing with the declining power of the beneficent rule of the Padres, showing how that human bread cast upon the waters returned after many days, to stay the hand of the despoilers through the power of music. 1,000 feet.

December 28

A Fine Holiday Offering
A COUNTERFEIT SANTA CLAUS

A pathetic picture of the privations of poverty when the season of good cheer animates the world. A poor father, unable to secure work, determines to take the desperate chance of stealing Christmas presents for his children. How he is dissuaded and is eventually blessed is cleverly delineated. 1,000 feet.

December 27

A PAIR OF BOOTS

How the "Duke of Leisure" Reached His Winter Home

This diverting double bill has variety in its comedy call. It shows that a man is not known by his boots; and practical jokers are liable to bring strange guests home to roost. In the case of the Duke of Leisure, he experiences unusual difficulty in getting arrested and incarcerated for the frosty winter. 1,000 feet.

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BIOGRAPH FILMS

Trade Mark

Released December 9, 1912

JINX'S BIRTHDAY PARTY

(Farce Comedy.)

House-cleaning interferes, as house-cleaning is wont to do, with Jinx's birthday party. His wife writes a number of letters postponing the affair, but Jinx, true to the tradition of man, fails to mail them. The guests begin to arrive that afternoon, and Jinx is seized with the happy thought of pretending illness in order to evade them. His hoax is discovered, and, well—Jinx has a birthday party.

Approximate length, 513 feet.

"SHE IS A PIPPIN"

(Farce Comedy.)

No one can touch hubby but herself. He is strictly her own. She even interferes with his business until hubby hits on a plan to cure her. He writes a letter to himself: "She's at your office now. Pretty as a picture. She is a pippin." The wife finds the letter, which was left behind on purpose, and rushing to the office, discovers a pippin, not the kind she expected, but one that made her think.

Approximate length, 486 feet.

Released December 12, 1912

MY HERO

A Modern Version of "Babes in the Wood"

Stern parents have ever been relentless obstacles in love's young dream, but it is perhaps quite doubtful if ever love equaled the accentuated bliss and anguish of these two. She refused to eat for her hero, and for her he bore the marks of battle, an eye made black by a cruel parent's fist. Tired of such an unsympathetic world, they sought the wilderness, where, had it not been for Indian Charlie, these two "babes in the wood" would have ended their dream in a manner quite too disagreeable to think of.

Approximate length, 1,007 feet.

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January 3
1913

ROMEO AND JULIET

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PATHE
3 ReelsDecember 30
1912

POWER OF SILENCE

LUBIN
3 Reels

Thomas Lowry, a wealthy Western ranch owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes West and learning of the fortune Jane inherits, decides to marry her. She listens to his descriptions of the wonderful East and promises to become his wife. "Silent" warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane East, and after squandering her fortune deserts her, and she dies of a broken heart. Sinclair returns West to sell the balance of Jane's property and meets "Silent" who reminds him of the warning; in the desperate struggle that follows they plunge over the balcony of an old ruin to death below, thus ending the career of good and evil.

December 27
1912

THE REINCARNATION OF KARMA

VITAGRAPH
3 Reels

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetra, a beautiful and fascinating enchantress. Quinetra eventually conquers and Karma falls a victim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetra is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful actress, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetra stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetra, and drops dead across the prostrate body of his betrothed.

December 23
1912

THE SHAUGHRAUN

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

KALEM
3 Reels

By the death of their father, Robert and Claire Ffolliott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to penal settlement in Australia. His sister, Claire, and sweetheart, Aris, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching. Several years later Robert returns to Ireland, but is captured as a fugitive and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the girls reunited to their sweethearts.

December 20
1912

THE LAST PERFORMANCE

PATHE
3 Reels

Rose Mallard, the celebrated equestrienne of the famous Baron Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous and plans revenge. She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

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GENERAL FILM COMPANY

REVIEWS OF UNIVERSAL FILMS



The Last Guest (Powers, Dec. 11).—Except that this picture introduces a pretty love scene there is little to recommend it. A couple are happily married. Then there is a lapse of 30 years, when their golden wedding day is shown, with four generations seated around the table. The old pair fall asleep during the festivities, and the others steal away and leave them to their slumbers. The little Dan Cupid enters and drinks a toast. M.
The Pettecoat Detective (Powers, Dec. 11).—The sense found in this film might be termed nil, with but a slight exaggeration of the truth. Florence loses her purse, and thereon hangs the yarn. It has been taken by a thief, and she is sorry. Her best, a young college man of effeminate tendencies, says that he will become a detective and capture the unruly man. The local minister also becomes a sleuth, and then the girl determines to set the man herself. The minister and the youth meet, and each takes the other for the miscreant. While they are both fighting it out the girl has seen the man, and in her fight has the better of the argument. With the aid of a hahn, judiciously spoiled, she captures him. The other two arrive on the scene at this time, and while the girl is trying to extricate them the thief escapes. The final scene laid in the police station sees the poor former bean in misery, while the minister carries off the girl. Why the minister sets her instead of the college boy is not made clear.

The Awakening of John Bridd (Gem, Dec. 10).—From the title of this drama, the audience naturally infers that the subject matter will deal with something that is strong, and instead they see a photoplay that has not the necessary strength to justify the name, although a very clever plot is the basis. John Bridd is a bachelor, not one of the regular type, but a spec dired in the wool woman-hater. Jane, one of the girls in the village, loves him so much that she throws herself in his way at every available opportunity only to be repulsed by his coldness. An orphan girl, the daughter of an old friend of John's, is sent to him with a note asking that he take care of her after his death. John at first is tempted to throw the girl out, but later becomes reconciled to her, and allows her to stay in the house. He shows her degrees that he is interested in his ward although he treats her with the utmost coldness. She does all in her power to make things comfortable for the bachelor, even to cooking his meals, etc. One day she buys wall paper and papers the house herself, so that when John returns he is surprised, but says nothing. Jane is rather angry at the girl for being at the house, and invents some scandal, which she spreads around with the effect that the girl is boycotted and runs away in disgrace. John makes Jane apologize publicly, and then pursues the girl. He finds her at last, and then awakens to the fact that he loves her, proposes, and is accepted. The last scene of the picture is one of the prettiest.

The Mind Cure (Orata, Dec. 15).—For a split reel subject this comedy does very well, and will serve to keep an audience in the best of humor. A girl has a would-be hypnotist for

a father. He objects strenuously to her having anything at all to do with the boys, and as she is a constant flirt this rather nettles her, and she decides that she will put a stop to it. All the boys that appear near the house are chased away through the gentle persuasion of the club. The father decides that he will stop her practices through the aid of his art. The girl, however, has caught on to his game, and decides that she will plan against it. She therefore allows him to test all his powers on her, and when he says the words, "Do not like any more young men," she seizes a young man, that the father has brought into the room as a test, and drags him around until he cries for mercy. The father is satisfied with the result of his experiment. Chester, one of her most ardent suitors, asks the professor father to cure him of his bashfulness. The father knowing nothing succeeds, and at the end of his "trance" the girl seizes his teacher's daughter, and commences to love her, much to the joy of both the father and the lady. The latter, however, still performs in the role of a "man hater," so the boy chases her to the parsonage and there are married. The father forges them on their return. Pearl White plays the part of the girl with her usual cleverness. M.

The Apache Vow (Milano, Dec. 14).—This two-reel picture on its arrival in this country according to one of the officials in the Universal office, was changed, and certain parts of it were eliminated. No reason was assigned for this action, and it is doubtful if the film was improved for in its present form the ending is too abrupt. Aside from this, the picture is excellent, with a good subject that is somewhat novel. Eva, a former actress, marries a count, although she plainly shows that she does not at all care for his affection. After the guests have departed a mechanic comes in the house in order to mend the radiator, and in him she recognizes a former sweetheart. Through a clever ruse she entices him to her room, and together they bring back old times. They are often together after this, and his wife, Nella, seeing that Luigi no longer loves her, listens to the appeals of the Apache with whom she had formerly associated, and again joins them, taking a vow at the same time never to leave them. Luigi calls on the countess one day, and is repulsed by her coldness. He becomes desperate, due to the fact that both of the women have deserted him. He coaxes Nella in vain to return him, and at last accents a notion from an old woman, and takes too strong a dose of it. He then calls on the count, and tells him that his wife has a lover, and that if he will return home, at once he will see him. He then goes to the house and the husband enters the room at the same time that the wife is giving Luigi a necklace. She accuses him of being a thief, but the husband evidently doubts this, or perhaps he believes it. The film being channeled off at the death of Luigi from the overdose leaves the anecdote in doubt as to the future of Nella with the Apache, to say nothing of the countess's life. M.
O That Lemonade (Orata, Dec. 15).—A good comedy, although the plot is old. The widow is not at all a popular person, and all

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Des Moines, Iowa, Dec. 4, '12.

C. J. HITE,
New Rochelle, N. Y.

Words are inadequate to fully express the pleasure the applause and the appreciation of the Iowa state exhibitors in session today after the advance showing of your wonderful and most impressive feature "The Star of Bethlehem." We congratulate you and the Thalhouser players in the production of this masterpiece. The exhibitor that fails to show "The Star of Bethlehem" misses the most magnificent feature and the greatest money making opportunity of his career. Booking here going like wild-fire. Our best wishes for your continued success.

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she men turn their backs on her, until they hear that she is the possessor of some money. That naturally makes a difference, and there are swarms of suitors. The village joker sees a chance to have some fun, and, when the widow is making some lemonade, he thinks that the addition of some stronger stuff will do much more good. So he adds a little "booze," with the result that the whole "bunch" become intoxicated, and all propose at the same time. The joker enters at this time, and throws them all out. Then he proposes, and because he has saved the lady from so much misfortune she accepts him, and they are both happy.

The World Weary Man (Imp. Dec. 9).—In this picture King Baggot plays the part of a woman hater and a confirmed bachelor. He is very unhappy until he meets the little waif, and had even contemplated suicide. He meets the child, decides that he will investigate her case, and finds that she is the daughter of a drunkard, who neglects her and makes her an out and work so that she may have money for the drink he craves. The bachelor leaves his beautiful house, and boards in a miserable room in the same house with the child, so that he may keep watch over her. The father dies while in a drunken condition in a saloon, and the bachelor takes the little orphan to his home, and there she is brought up with all the love that she had missed before.

The Honey-mooners (Champion, Dec. 9).—The Champion Company evidently saw that there was an excellent comedy in the picture and took pains to produce a first-rate film. The two lovers want to marry, but they are opposed by their parents and therefore decide that they will elope. The boy sends a letter by the gardener, whose name is also Smith, to the girl. The gardener is in love with the kitchen maid and together they decide that they will elope on the same night. The millionaire's son sends a telegram to a hotel to reserve the best suite in the house for Smith, the oil king. But their automobile breaks down, and the other Smiths are given the best rooms in the hotel. Then the original Smiths arrive and they are left out for the time being. The police receive word that a pair of notorious dynamiters are traveling through that section under the name of Smith, and decide that the two at the hotel are the people wanted. They arrest the gardener and his wife, and when the other Smiths arrive place them under arrest also. Later, when they all arrive at the station house and are placed in irons, word is received that the real dynamiters have been apprehended and the two couples are set at liberty.

Beauty Takes a Tramp (Nestor, Dec. 9).—Several times this idea has been worked out, but many variations of the theme are possible. A young man receives an invitation to attend a masked ball, but is at a loss as to what costume he shall wear, until he sees a tramp and makes detailed mental notes of his apparel while he is treating him to some drink. He "makes up," and on the night when he attends the ball in company with the girl that he hopes to make his wife he stops for a moment on the outside of the building, as his "make-up" is coming off, and come to a store to get some glue. The real hobo in the meantime has been chased by the police for having stolen some liquor in a saloon, and the girl seeing him, and thinking him to be her masked fiance, invites him in, an invitation the hobo accepts. Then the other man appears. There is a mix-up and the reputation of the young bachelor is jeopardized by the actions of his counterpart. The young man is arrested later when he is in his own automobile hunting for a fan he was sent for. The hobo becomes so intoxicated that they throw him out into the street and the police take him to the station house. Then the girl rescues her lover after much difficulty, as the efforts of all to determine who is who seem to be in vain.

A Four-Footed Hero (Bison, Dec. 10).—One might well imagine that he was seeing at Buffalo Bill's Wild West Show, so numerous are the interesting feats performed by the riders seen in this two-reel picture. There are such events as throwing the steer, lassoing animals, and trick riding such as one might see in the large tent. Jack wins the prize for the best trained animal, and is made the foreman of Bar B ranch. He is received joyously by all save a half-breed who does not at all like the change from the former days, as he sees in Jack a man who will not let him shirk his work. This hatred is increased to a frenzy when Jack strikes him because of his treatment of his animal. He plans to steal some horses of the Bar B ranch, and place the blame on Jack. This does with some Indians, and the foreman is discharged in disgrace. The daughter of the ranch is in love with Jack, and knows he is innocent, but the proof of the brand mark found hidden in his bed is thought to be clear enough. Jack decides that he will clear himself, and sees his chance when he overhears the plot of Pedro, the half-breed, who with some Indians is to rob the ranch. He tries to interfere, but is shot. His horse, which is stolen by the robbers, returns to him when he is able to free himself, and after bringing him some water carries a note to the girl, and aid is brought. The whole plot is laid bare, so when the attempted robbery is committed that night there are plenty on the watch for the marauders and they are caught. One of them confesses, and is allowed to go, while the other two are hanged. Of course, Jack is received back joyously.

The Black Sheep (Eclair, Dec. 10).—That the "black sheep" of the family is not always the worst member of the family in the long run, is clearly shown by this picture. Henry and his sister dislike their brother Jim, the black sheep, and do all that they are able to in order to have him thrown out. They are at last successful, and the boy leaves his home in disgrace, although he has not been guilty of any serious offense. As in the case of many of the screen heroes he seeks the West, where after a time he makes his fortune, and returns home, where he finds that his brother and sister have neglected the old people. The brother on his return remedies all this, and allows the parents to occupy the place they should in the household. The last scene shows where Henry, the brother, a drunkard who has been ruined in the market and tries to kill himself. His misfortune is partially due to money supplied by Jim, who is persuaded that no punishment can be too great for the offense that the brother and sister have committed.

A Ride for a Life (Bison, Dec. 14).—The hatred that exists between the cattlemen and the sheepmen of the West is shown in this picture. That there is such a feeling every one that has been through that country knows, for as soon as any sheep have been over the cattle land it is worthless to the cattlemen, as the cows will not go near the place. Therefore, when one rival tells the other that he intends to turn sheepman, there is every sign that there will be war in the near future. There is only one trouble with this picture, and that is that there are too many characters introduced into the story to set the cleanness that is necessary, and the audience is likely to get the names mixed up. Sheep are discovered on the cattle land, and the foreman and owner trace a sign warning the owners to remove them or there will be trouble. From here on the action be-

TUESDAY, DECEMBER 17th

"When An Old Maid Gets Busy"

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THURSDAY, DECEMBER 19th

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Few leading men will permit their directors to shoot within two inches of their anatomy with a .45 colts (ball cartridges), but such was the situation where the leading man was buried and the Indian shoots in the Lubin photoplay Uprising. Again,

we saw an illustration of it in A Life for a Life, when Mr. Adair is seen crawling through the bushes and the renegade is supposed to shoot him from a distance. Romaine Fielding shot within three inches of Mr. Adair's face. This kind of thing takes plenty of skill and nerve, but usually it means a realistic picture.

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NESTOR—Cops and Cowboys. Western Comedy. The exciting yet humorous adventures of two nice bobby policemen in a Western town.
CHAMPION—Right Shall Prevail. Drama. The sorrow and joy which followed the marriage of the wealthy man's son, as the actress is investigating and intensely interesting.

TUESDAY, DECEMBER 17
GEM—One Day. Drama. How a man of culture and refinement changed a brutal trapper into a loving and appreciative husband.

BISON—Before the White Man Came. Two-Reel Western Drama. The production is replete with emotional battle scenes and thrilling situations.

ECLAIR—When an Old Maid Gets Busy. Comedy. The trials and tribulations of a man-hating old maid, comically enacted. Plenty of laughs.

WEDNESDAY, DECEMBER 18
FRONTIER—The Ranchman's Wedding. Western Drama. Staged 'mid Western splendor. This production is most brilliantly enacted.

NESTOR—The Stigma. Western Drama. An exciting story of the persecution of a man who, though innocent, served a term in prison.

POWERS—ANIMATED WEEKLY—Some stunning good, timely events in this issue.

THURSDAY, DECEMBER 19
IMP—The New Fire Chief. You are going to laugh your head off when you go and see this comedy.

REX—Mother. Drama. The substitution of a foundling for a beloved infant in later years brings about a happy marriage.

ECLAIR—The Vengeance of a Fakir. Two-Reel Drama. An animal picture in which a tiger figures very prominently. Filled with heart-throbbing situations.

FRIDAY, DECEMBER 20
NESTOR—Power of the Cross. Western Drama. After the attack the minister's nature changed. Flety gives way to immorality and petty theft. The sight of a gold cross restores him to a normal state.

POWERS—A Man. Drama. From the time the first foot is shown until it is over you are going to enjoy every single foot of it.

VICTOR—The Consequences. Drama. Thinking only of her future he sacrificed his career and his good name that his loved one might be happy.

SATURDAY, DECEMBER 21
IMP—The More haste the Less Speed. More laughs to the foot than you ever had a chance to enjoy.

BISON—Indian Festivities and Dances. Real Indian novelty, something that everyone will enjoy and appreciate. Book it early.

MILANO—Love Sublime. Two-Reel Drama. The noble sacrifice of a woman that others might be happy is most beautifully portrayed in this thrilling emotional picture.

SUNDAY, DECEMBER 22
REX—For His Sake. When the fiancée bought her husband's invention, she did not realize that she had sold her soul with it.

ECLAIR—Sea Anemones and An Unforeseen Event. An interesting study of plant life under the ocean, and an enjoyable, highly amusing comedy.

CRYSTAL—His Wife's Strategem and Mixed Bottles. A refined comedy of a very original way and a farce comedy with a laugh in every foot.

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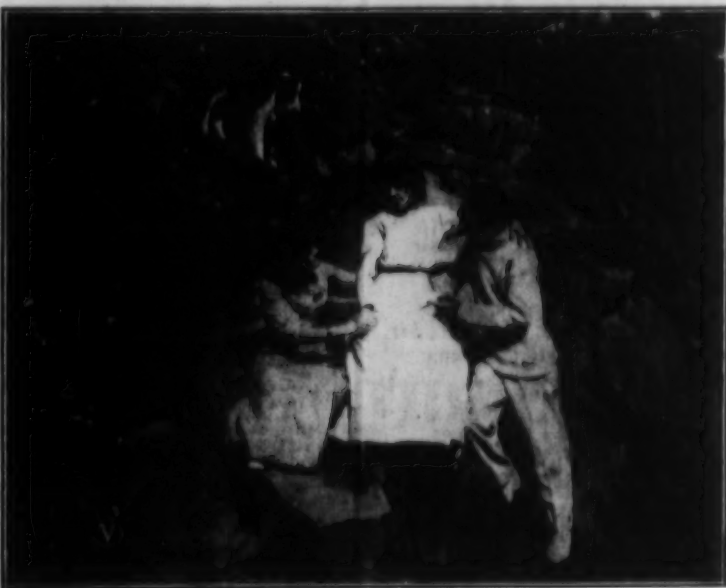
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DOCTOR BRIDGET Comedy Tuesday, Dec. 10
Bunny, as Doctor Bridget, adopts a cure that works like a charm. Makes a pampered son a useful and happy member of society. He beats all the doctors to a standstill.

NATOOSA Indian Romance Wednesday, Dec. 11
She's an Indian princess and loves a white man. He already loves another. She sacrifices herself for his happiness. Miss Charlson fits well the part amid beautiful scenes of primeval nature.

ADAM AND EVE A Modern Allegorical Drama Thursday, Dec. 12
Be sure your sins will find you out. Yielding to the voice of the tempter, a young couple become outcasts, haunted by their sin. Leah Baird, as Eve, and Harry Morey, as Adam, present a convincing portrayal of the weakness of vanity and discontent.

THE SONG OF THE SHELL Comedy Drama Friday, Dec. 13
Tired of Society, a wealthy girl devotes her life to ministering to the poor. Her devotion and sympathy win the love of a young doctor. As his helpmeet, her life is continued in good works.

ALL FOR A GIRL } Two Comedies Saturday, Dec. 14
THE DANDY, or Mr. Dawson Turns the Tables }
All for a girl. He makes love to a fat cook and marries the girl. Dawson is a dandy. He fools the boys and proves himself a winner.

NEXT WEEK—SIX-A-WEEK

LEAP-YEAR PROPOSAL—For the asking Monday, Dec. 16
THE NIGHT BEFORE CHRISTMAS—Seasonable Tuesday, Dec. 17
WHO STOLE BUNNY'S UMBRELLA } Comedy and Wednesday, Dec. 18
THE DOG SHOW } Variety
THE HAT—Very attractive Thursday, Dec. 19
FOLLOWING THE STAR—Bright and twinkling Friday, Dec. 20
A MARRIAGE OF CONVENIENCE—Very apt Saturday, Dec. 21

THREE AND ONE-SHEET POSTERS OF ALL VITAGRAPH RELEASES, BEGINNING DEC. 23

Special Feature, **THE REINCARNATION OF KARMA**, in Two Parts—Released Friday, December 27th

APPRECIATIVE NEW ROCHELLE.

Thanhouser Production is Highly Praised by Newspaper in Home Town.

New Rochelle appears to take considerable pride in the Thanhouser Company and its accomplishments. The spirit of good feeling is expressed in the following editorial that appeared in the New Rochelle Evening Standard:

"Even those who witnessed the private production of The Star of Bethlehem, which the Thanhouser Film Corporation regards as its crowning achievement, and received such a highly favorable impression of the motion picture as an educational force, do not fully comprehend the time, expense and people required for its presentation. For this production 200 people were required, a month was consumed in its preparation, and \$5,000 expended before the picture was run off. It was a remarkable representation of historic events fraught with great interest to the Christian world. The characters, customs and dress of the large numbers of people acting the scenes were required to be carefully studied, in order that the representation should be kept as close to the biblical narrative and tradition as possible. Probably only those charged with the supervision of a production of this magnitude realize the labor and painstaking care required. Few realize, also, the extent to which this form of entertainment and instruction, although in its infancy, has reached. Outside of the press, it has become, doubtless, the greatest educational force, for good or ill, in existence. The motion picture is instructing as well as entertaining, in which respect it differs from the stage, which enters the domain of instruction only in a slight degree. Like the newspaper, its mission is the daily dissemination of that which entertains and instructs. Both are great educational agencies, and the influence that each exerts depends upon the character and purpose of those responsible for their conduct. The character of motion pictures is undergoing a change. Their standard is being raised. The newspaper has relegated the lecture platform to the past, and the motion picture, a more advanced form of kindergarten teaching, is to share with it to a certain extent, the obligation of public instruction. It is an up-to-date improvement on the stereopticon of boyhood days. There is no country too cold, none too hot, none too far away, and no obstacles too insuperable for the motion picture man and his camera. The schools, and even the churches, are utilizing it for the wholesome entertainment and instruction of their charges. This has been brought about largely through wholesome censorship and a demand from parents and teachers for a higher class of production. It would be invidious in this

connection, to make comparisons, to say that the Thanhouser productions have been of a comparatively high grade during the evolution of the motion picture, and it is said that there has been no severer critic of reels offered for approval than Mr. Thanhouser himself. That is why the patriotic New Rochellean always feels proud of the fact, whenever he sees a Thanhouser picture, that it is 'made in New Rochelle.'

"ATOP OF THE WORLD."

Dobbs's Pictures of the Far North Are Unusual and Interesting.

Atop of the World, a remarkable picture being shown at Weber's Theater, New York, was taken by Beverly B. Dobbs, and represents the first attempt ever made by anyone to take motion photographs of this heretofore unknown territory in the far North. It must be said to the credit of Mr. Dobbs and his camera men that the photographs are excellent. As the pictures are thrown on the screen they are explained by Mr. Dobbs in person, thus adding greatly to their interest. One might well imagine himself with the party on their hunts and voyages. The accompaniment from behind the screen was a distinct asset, and greatly helped the imagination of the spectator. At times, however, the grinding of the buckets during the dredging scenes tended to spoil the effect, by drowning completely the voice of the speaker, whose explanations of the manner in which gold is dug and marketed were being listened to with eagerness.

The numerous photographs taken of the native Eskimos in various poses showed their wonder at the entirely unknown instrument, and although it was apparent that attempts had been made to pose them, the results obtained would not have pleased a director of the elite East, but this rather added to the charm of the characters, as they were to be seen in natural attitudes. The pictures obtained of the ice fields, stretching for miles in an undulating line were strikingly effective. That which interested the audience perhaps more than any other one incident, because of its reality and the graphic fidelity with which it is reproduced, is when the large polar bear is seen swimming in the water many miles from land, is shot and hauled aboard a craft. One can see the bullet strike the animal, and imagine with a shudder the feeling when the large harpoon, thrown so straight, lands in the body. By its means the animal is brought aboard the ship and there skinned. Perhaps, through a fear of hurting the feelings of a timid audience, the photographer had climbed the mast of the small ship and from there photographed the operation of skinning the beast.

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Harnessing a Mountain Stream
The First Settler's Story
NEXT—Love Among the Gayeuses—Dec. 25

ASHLEY MILLER The New Squire
A Summer Afternoon in Rural England
Fog
NEXT—Lady Clare—Dec. 17

G. JAY WILLIAMS The Torville Eye
The Winking Parson
No Place for a Minister's Son
NEXT—A Proposal Under Difficulties—Dec. 21

HAROLD M. SHAW The Third Thanksgiving
On Donovan's Division
A Christmas Accident
NEXT—The Crime of Carelessness—Dec. 30

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A Dollar Saved is a Dollar Earned
His Mother's Hope
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tures, where calico and the cheaper materials were given in exchange for bear skins, walrus tusks and other goods many times their worth. Noma, one of the towns on their route, was visited on a Fourth of July, and boat races were held, the victors winning \$100 in silver offered by Mr. Dobbs. These races were most exciting events, and were also very skillfully cared by the contestants. Pictures of the dances of these people were good and showed a crudeness of style which would have made the American Indian look polished.

They must be a religious race, judging from the attendance at a Sunday School class, numbering probably 500. The carriage of the mail in this country is done entirely on dog sleds over many hundreds of miles of desolate waste. The camera accompanied one of these trips and took many wonderful pictures. The final pictures of a walrus hunt were educational and well taken. The shooting and skinning of these beasts were vividly portrayed. It has been stated on good authority that the cost of this film was \$200,000, and though this be the case, there seems no reason why the picture should not bring a profitable return. M.

LICENSED FILMS



(Continued from page 22.)

collections and situations adequately managed, making the climax reasonably tense. Thomas Norman Macdonald in the old man Wiley role plays in rather a too vehement manner, he is quite acceptable, and Francis Bushman, doubling on the role of Grex, Sr., and Grex, Jr., performs in his usual creditable style. His final punter scenes the role of the mother with pleasing results. Old Wiley is rescued from a crowd of tormenting boys by the son of his bitterest enemy, Robert Grex. It was in the Hebelion days that Wiley learned to hate Grex for winning his girl, and recognizing the son, he plans his revenge. He makes young Grex heir to all his possessions. The young man, in his excitement after hearing the news, leaves his walking-stick in the old man's house. Next morning he is arrested for murder. Later he is tried, convicted, and sentenced to be killed. On the morning set for the execution, Ross, the detective in the case, sees one of the attendants pass with a tray of empty dishes, and he remembers having seen one of Wiley's maids carrying an empty tray from one of the upper floors several days previous. By the process of deduction his mind lights on a solution of the mystery. He rushes to the house, has the servants arrested, lights a fire, and then shouts "Fire." Wiley emerges from his secret hiding-place in a paroxysm of fear—is captured, and, realizing that his plans have come to naught, dies of heart failure.

The Mayor from Ireland (Kalem, Nov. 30).—The Mayor from Ireland makes a delightful twenty-minute entertainment, with its simple and intimately homelike atmosphere of old Ireland in the first portion, and the counter spirit of a big American city in the last. With the realistic hope of obtaining the proper environment and realism the Kalem Company has gone directly to the old country to produce the first portion of the story which concerns Bridget and her two admirers. She flirts with Shamus at the Kerry dance and accepts the proposal of Terry. Shamus becomes embittered and departs for America, where success meets him. Shortly after Terry and Bridget are married, and five years later, when they hear of Shamus's good fortune in the New World, they determine to follow and test their own power. We see them depart, and we see them in the steerage of the ocean steamer, and then in an East Side tenement in New York. Finding it a difficult matter to secure employment, Terry seeks help from his old rival, who is now a political boss. Shamus accepts and turns his back on his one-time friend. Terry proves himself the man, however, and years later gains position and fortune as a contractor. He is nominated on the reform ticket for mayor in opposition to Shamus, the present incumbent, and, of course, he wins. When Shamus retires from office in favor of Terry, Bridget is present, and it is she who kindles a spark of manhood in Shamus again, and brings him to a realization of the other man's worth. They become friends once more. The action extends over a period of twenty years, and it can hardly be said that there is a dramatic plot contained in the picture. It comprises a sequence of scenes appertaining to the lives of the three people. Jack J. Clark appearing in the role of Terry wins our admiration with his quaint characterization. Gene Gauntier as Bridget is quite agreeable.

At Napoleon's Command (Cines, Dec. 2).—The subject matter of this picture may have required more than one reel for the manner in which the producers wished to have it treated, but as it stands at present there is scarcely enough solid substance to fill out the two reels offered as a special feature. Many feet of the film might be cut advantage. For instance, in the first reel an unnecessary amount of time is given to the depiction of scenes in a palace, prior to the appearance of Napoleon. And here, as in other parts of the film, the waits between happenings of consequence in the story are not to be overruled with results dangerous to the spectator's interest. The undue prolonging of scenes such as the one which brings this picture to a close should be discouraged. A battlefield is legitimate material for a photoplay, and, if the story requires it, there is no reason why the death of important characters should not be shown, but placing great stress on the scenes of death serves only a morbid end by arousing a feeling of horror in the spectator. The close of the film may be impressive, but certainly it is gruesome. These defects are particularly unfortunate in a picture that has many commendable points. The story is acceptable, as is the acting, and no fault need be found with the continuing, or the settings that frequently are unusual. Among the padding, it would be an exceptional film. Vidar, a soldier in the time of Napoleon, bids his sweetheart good-by and goes to war. Two years elapse, and Juliette, poverty-stricken and heart-broken, goes to the camp of the soldiers in search of her lover, from whom she has heard nothing. Sergeant Andre is fascinated by the girl, and eventually wins her hand. There is lapse of four years this time, and Andre has become one of Napoleon's marshals, while his young wife is one of the favored beauties of the Empire. At a reception she recognizes her former lover now a field marshal, and a friend of Andre. Naturally, she faints, and is carried from the room. Near

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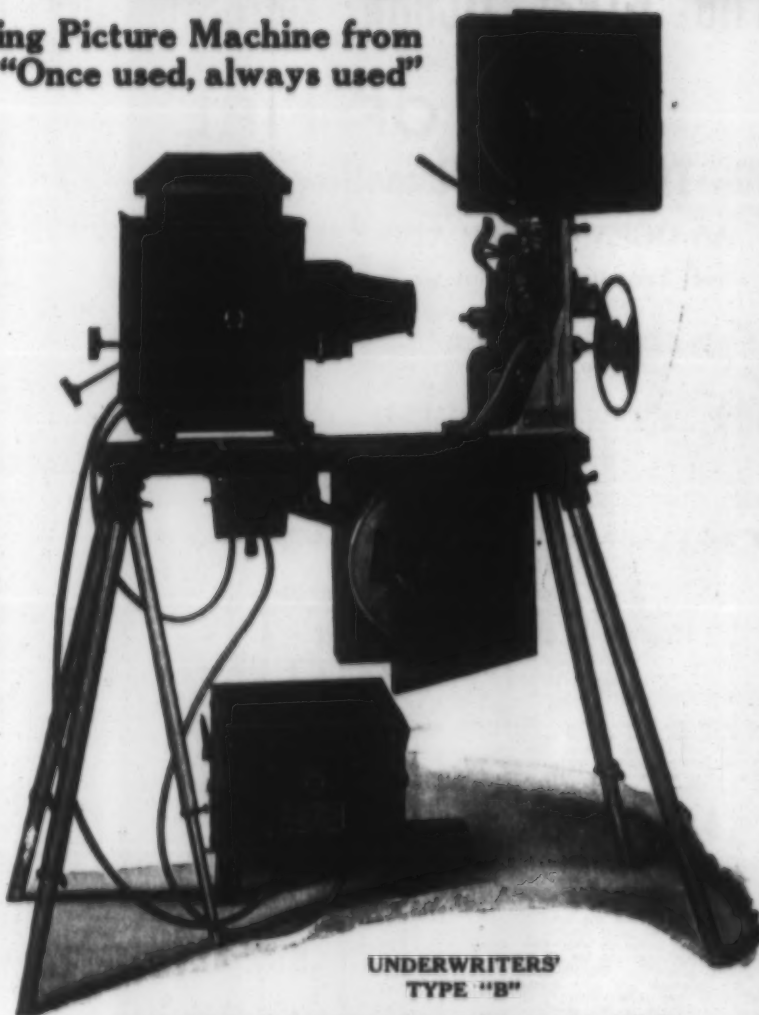
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—7200. When Joey Was on Time, by Richard Ridgely. 500 feet. Comedy.
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Dec. 22—7203. An Old-Fashioned Ropewalk, by F. G. Ford, from "The Gentlewoman," England. 1,000 feet. Comedy.

Dec. 24—7204. What Katie Did, by Charles M. Reay. 1,000 feet. Dramatic.
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Dec. 27—7206. A Cuckoo for Her Parents, being the sixth story of "What Happened to Mary." Produced in collaboration with "The Ladies World." 1,000 feet. Dramatic.
Dec. 28—7207. He Swore Off Smoking. 550 feet. Comedy.
—7208. How a Horseman Uproot a Happy Family, by Louise Symonds. 475 feet. Comedy.
Dec. 30—7209. The Crime of Carleton, by James Oppenheim. Produced in co-operation with the National Association of Manufacturers. 1,000 feet. Dramatic.
Dec. 31—7210. For Her, by Bannister Merwin. 1,000 feet. Dramatic.
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the opening of the second part of the picture Andre discovers that Vidar was the faithless lover, and a duel is about to be fought when Napoleon interferes, with the remark: "I am the best judge of your honor and your duty. Gentlemen, return to your regiments." They do, and both are mortally wounded. Vidar in attempting to save the life of Andre, Juliette finds her husband prostrate on the battlefield, and he asks her to carry a message of forgiveness to Vidar. The two soldiers are placed side by side that they may die together, with a cheer for Napoleon on their lips. The actor in the role of Napoleon hardly looks the part, but his performance is creditable.

His Little Indian Model (Pathé, Dec. 4).—The author or perhaps we should say the director, has failed miserably in making the proper exposition of the drama. Even at the last our minds are in a confused muddle respecting the various happenings and conditions. There is picturesque background, though the In-

dian village reflects to much of artificiality. The acting is comparatively well done. It would appear that the producer was loth to use more explanatory subtitles. Two girls, sisters, are lost to each other when children through the wrecking of the ship they and their parents are sailing on. One is raised in redemption; the other with Indians. A young artist, engaged to the society girl, secures the services of the Indian maid to pose for him while in the country. The love of this maid for the boy should have been developed more definitely. Through jealousy the Indian girl throws her sister over the cliff. Immediately after she learns the truth of their relationship. Whether the young man's fiancée is killed or not we do not know. There is small satisfaction in the ending.

The Winking Parson (Edison, Dec. 4).—William Wadsworth as Rev. Anthony Gay has a gay little wink with a movement all its own. Mr. Wadsworth has the wink down to

perfection, and exercising it in the capacity of a comedian, with an efficient cast and an amusing farce with C. Jay Williams to direct the whole, we derive unbounded amusement. It is silly, we know, but we laugh continually. The Rev. Gay is possessed with an unfortunate affliction; a nervous twitching of the muscles of the right eye, causing him to involuntarily wink at unpropitious moments. At the Newmarket village where he is appointed to labor they do not understand his condition, with the result that Rev. Gay enters a state of trouble immediately after his arrival. Each individual interprets the wink differently. Some are shocked others pleased, girls stare and two old women matrimonially inclined, take him seriously. It is these two people that finally determine Mr. Gay that the best thing for him to do is to resign and leave by the first train. This is one of the many humorous situations.

Struggle of Hearts (Lubin, Dec. 3).—While the piece abounds in feeling and natural

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dramatic situations, the situations in question lack the tenderness that should belong to them. Judging from all obvious points, the photodrama seems to be fairly perfect, making one hesitate in placing his finger upon the weakness responsible for this. But it is there, and the big scenes do not get over with force. Perhaps the most gripping scene, as a scene, is that one where the convicts are escaping from prison. In spite of its being conventional, the director has managed it with splendid results. John Carnes escaped from prison after serving several years for the murder of the man who broke up his home. During his confinement his wife died. Chance brings him to the house of a young minister, who, after hearing his story, assists him to secure employment at a farm. Here the ex-convict meets and falls in love with a girl, unaware at the time that she is the affianced wife of the young minister. He is loath to confess himself, even though the girl seems willing to break off with her other lover. He seeks the parson out for advice in the matter and is told to tell all—that if the girl truly loves him, she will forgive and help him to the better life. Later both men discover the truth. The convict leaves, sorry that he has interfered, and the parson, in the blindness of his heart, releases the girl and goes in search of him to bring him back. There might have been a more definite reason given for the girl's change of heart.

The Nantle of Red Evans (Seitz, Dec. 3).—That this same story—at least the same in essence—appeared some time ago in magazine fiction, the producers were probably aware before they produced this picture. That it is a capital picture as a comedy-drama we are convinced. It does not sparkle in humor, neither does it engross with awing situations, yet it pleases mightily, and we do not regret the time spent in witnessing it. The heroine's father has just died. She receives a letter from her uncle, residing in a neighboring village, urging her to come and live with him now that she is alone. This the girl does, and it is while she is traveling there on horseback that she meets a strange young man. At the village she is placed in charge of her uncle's hotel. It appears that the young man is an innocent youngster from the East, who has had considerable fun, because of the similarity of his name to that of Red Evans. At times, for sport he assumes this name completely. Under it he applies for a room at the hotel. The girl informs him that if he is Red Evans, the gunman, she must refuse. In time, under this name the young fellow is elected sheriff of the county. A ruffian comes into town a week later, and signs himself as Red Evans. He stirs up trouble, and is thrown out of the hotel by the sheriff. When the two men are at guns' points, the girl intercedes and demands that both of them cease using her dead father's name. She knows the ruffian as a horse thief, her other man—well, she finally forgives and permits her name to be changed to the one he was christened with.

Wrongly Accused (Eclipse, Dec. 4).—“Look at this child,” says the wrongly accused man to the accuser, “and then say whether I shot you intentionally or not.” This is given us as the sub-title of what is rated to be the big climax of the picture drama. The accuser looks and remains silent. And there the story ends. Wrongly accused, yes. But wherein is the reparation for the awful five years spent behind prison bars by this father. Yet we do not feel extremely bitter toward the gamekeeper the man who did the false accusing, because of the author's failure in constructing his plot with dramatic sequence. There is little or no pathos in the situation—our condemnation of the man does not rush out; we are rather indifferent as to the result of the whole affair.

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